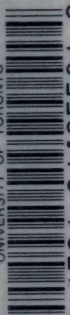


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SHAKESPEARE  
KING HENRY  
THE FOURTH  
Second Part  
DEIGHTON





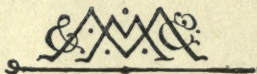








KING HENRY THE FOURTH  
SECOND PART.



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# King Henry the Fourth

*Second Part*

By  
William Shakespeare

[C]

WITH AN INTRODUCTION AND NOTES BY

K. Deighton

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5.10.27

MACMILLAN AND CO., LIMITED  
ST. MARTIN'S STREET, LONDON

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## INTRODUCTION.

THOUGH on account of its length *Henry the Fourth* is divided into two parts, it is in reality one play; and it will be convenient to treat it as such. The following Introduction will, therefore, preface both Parts, they being published separately to suit the requirements of students.

For both Parts the authority is Holinshed's *Chronicle*, but there also existed when they were written a worthless anonymous play called *The Famous Victories of Henry the Fifth, containing the honourable battell of Agincourt*, in which occur the leading incidents of Shakespeare's play. The first Part was written either in 1596 or 1597, and the second Part at all events before the 25th of February, 1598. The first Part was entered in the Stationers' Registers by Andrew Wise, Feb. 25th, 1597-8, as "A booke intituled the Historye of Henry iiiith, with his battaile at Shrewsburye against Henry Hottspurre of the Northe, with the conceived Mirth of Sir John Falstaffe." Now it is certain that Sir John Falstaff was originally called Sir John Oldcastle. Thus in Field's *Amends for Ladies*, 1618, we have

" Did you never see  
The play where the fat knight, hight Oldcastle  
Did tell you truly what this honour is?"

a passage first cited by Farmer, evidently referring to Falstaff's soliloquy on honour, *Pt. I.* v. 2. 130-144, and probably showing, as Halliwell observes, that "some of the theatres, in acting *Henry IV.*, retained the name of Oldcastle after the author had altered it to Falstaff." In the same Part, i. 2. 47, 8, the Prince calls Falstaff "my *old* lad of the *castle*," on which Warburton points out that when the poet changed the name he forgot this allusion to it: in *Pt. II.* iii. 2. 27-9, Shallow says, "Then was Jack Falstaff, now Sir John, a boy, and *page to Thomas Mowbray, Duke of Norfolk*"—a post which Reed has shown was really held by Oldcastle: in i. 2. 137, of the same Part, Falstaff's speech in the quarto of 1600 has the prefix "*Old*," which, Theobald remarks, proves "that, the play being printed from the stage manuscript, *Oldcastle* had been all along altered into *Falstaff*, except in this single place by an oversight; of which the printers not being aware continued these initial traces of the original name." Lastly, in the Epilogue to *Pt. II.*, we have, "If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it,...where, for anything I know, Falstaff shall die of a sweat, unless a' be killed with your hard opinions; *for Oldcastle died a martyr and this is not the man.*" The entry in the Stationers' Registers, quoted above, shows that the name had been changed before the first Part was printed in 1597-8; and the alteration being made in the second Part also, except in the single place already mentioned, it follows that that Part also must have been written before Feb. 25th, 1597-8. Rowe mentions as a tradition of the cause of the change that some of the Oldcastle family

“being then remaining, the Queen was pleas’d to command him [the poet] to alter it [the name]; upon which he made use of Falstaff”; and, says Dyce, referring to Halliwell, “the statement is supported by Dr. James’s Epistle Dedicatory to his unpublished work, *The Legend and Defence of the Noble Knight and Martyr, where we are told that Shakespeare changed the name Oldcastle to Falstaff, ‘offence being worthily taken by personages descended from his [Oldcastle’s] title, as peradventure by manie others also whoe ought to have him in honourable memorie.’”*

The period embraced by the first Part is about ten months, from September 14th, 1402, to July 21st, 1403; by the second Part, ten years, from 1403 to 1413.

As Shakespeare, except in a few minor particulars, follows actual history, it will not be necessary to go in any minute detail into the course of the play. But the connection between *Richard the Second*, *Henry the Fourth*, and *Henry the Fifth* is so close, that in order to understand the poet’s treatment of Henry’s usurpation, and the consequences to which it gave birth, it is important to look backward and forward to those three plays. The usurpation takes place in *Richard the Second*, and while it is yet imminent, not completed, the Bishop of Carlisle foreshadows the troubles destined to convulse the realm. In iv. 1. 132-149, he says,

“ I speak to subjects, and a subject speaks,  
 Stirr’d up by God, thus boldly for his king.  
 My lord of Hereford here, whom you call king,  
 Is a foul traitor to proud Hereford’s king :  
 And if you crown him, let me prophesy :  
 The blood of English shall manure the ground,  
 And future ages groan for this foul act ;



Peace shall go sleep with Turks and infidels,  
And in this seat of peace tumultuous wars  
Shall kin with kin and kind with kind confound ;  
Disorder, horror, fear and mutiny  
Shall here inhabit, and this land be call'd  
The field of Golgotha and dead men's skulls.  
O, if you raise this house against this house,  
It will the woofullest division prove  
That ever fell upon this cursed earth.  
Prevent, resist it, let it not be so,  
Lest child, child's children, cry against you ' woe ' !"

In the two Parts of *Henry IV.* we see the immediate fulfilment of this prophecy. Though the king's introductory words, *Pt. I. i. 1. 1-33*, speak of intestine wars as having come to an end, and of his armies as about to be employed in the recovery of the Holy Land, he has hardly finished when Westmoreland comes in to announce the capture of "the noble Mortimer" in his endeavour to subdue the "irregular and wild Glendower." He goes on to recount the fight between "young Harry Percy and brave Archibald, That ever-valiant and approved Scot." This is again followed by the conspiracy of Hotspur, Worcester, Mortimer, Glendower, and Douglas, which is crushed at the battle of Shrewsbury. In the second Part we have the Earl of Northumberland concerting measures of insurrection; the Archbishop of York, Mowbray, and Hastings in open defiance of the king, their capture by a stratagem, and the death of Henry the Fourth shortly after. In both Parts the king is haunted with the dread of retribution hanging over him on account of his forcible seizure of the crown. In *Pt. I. iii. 2. 4-11*, addressing Prince Henry, he says,

“ I know not whether God will have it so,  
 For some displeasing service I have done,  
 That, in his secret doom, out of my blood  
 He ’ll breed revengement and a scourge for me ;  
 But thou dost in thy passages of life  
 Make me believe that thou art only mark’d  
 For the hot vengeance and the rod of heaven  
 To punish my mistreadings.”

In *Pt. II.* iii. 1. 45-79, he bemoans the “time’s condition,” and tries to make excuses for his usurpation. Shortly afterwards, iv. 4. 54-66, he anticipates the evil days which will follow when Prince Henry succeeds to the crown, his heart being still filled with the fears expressed in the passage quoted above. These gloomy anticipations are again eloquently recited in iv. 5. 119-138 ; and when the Prince, defending himself against the charge of desiring his father’s death in order that he may ascend the throne, speaks of the “noble change” that he has “purposed,” the king, iv. 5. 184-220, reverts to the “by-paths and indirect crook’d ways” by which he “met” his “crown,” tells the Prince “how troublesome it sat upon” his “head,” how that he hopes it “shall descend” to him “with better quiet, Better opinion, better confirmation,” and finally, still conscious of the likelihood of intestine troubles, advises him

“ to busy giddy minds  
 With foreign quarrels ; that action, hence borne out,  
 May waste the memory of former days.”

In *Henry V.* we are shown the newly-crowned king ready to follow his father’s advice by making war upon France. Just before starting on his expedition, he discovers the plot of Cambridge, Scroop, and Grey, and

persuades himself that this discovery is an indication of Heaven's satisfaction with the war he is undertaking ;

“ We doubt not of a fair and lucky war,  
Since God so graciously hath brought to light  
This dangerous treason lurking in our way  
To hinder our beginnings.”

On the eve of the battle of Agincourt the remembrance of his father's usurpation finds expression in an appeal to God not on that day to think

“ upon the fault  
My father made in compassing the crown ” ;

he pleads,

“ I Richard's body have interred new,  
And on it have bestow'd more contrite tears  
Than from it issued forced drops of blood ;  
Five hundred poor I have in yearly pay,  
Who twice a day their wither'd hands hold up  
Toward heaven to pardon blood ; and I have built  
Two chantries where the sad and solemn priests  
Sing still for Richard's soul ” ;

and finally vows,

“ More will I do ;  
Though all that I can do is nothing worth,  
Since that my penitence comes after all,  
Imploring pardon.”

His rule is strong and beneficent, and so long as he lives the questionable character of his title to the crown is forgotten, or forgiven, not merely in consequence of the manner in which he busies men's minds, and finds occupation for their restless energies, but because of the contented pride with which a king so thoroughly English is regarded by a nation which he has raised to a pitch of greatness never hitherto attained. But he is an excep-



tional king, and it is by exceptional virtues alone that such a position as he has inherited can be maintained. The moment his strong arm is withdrawn, and the people have no one to look to but a prince like Henry the Sixth, feeble alike in mind and body, the contentious passions of the nobles burst forth again in all their violence; the right derived from Henry the Fourth goes for nothing; Edward the Fourth, the nearest lineal descendant of Edward the Third, succeeds to the throne; and Henry the Fourth's usurpation is, so to speak, avenged.

We may now examine the characters of the play.

We first meet with Henry, then only Bolingbroke, The King  
Duke of Hereford, in the opening scenes of *Richard the Second*, where for his rivalry with the Duke of Norfolk and in it the disturbance of his country's peace,—such is Richard's pretended excuse,—he is banished from England for “twice five summers.” On the death, however, of his father Gaunt, he returns without permission to claim his heritage of the Duchy of Lancaster, when Richard's arbitrary and impolitic seizure of his “royalties and rights,” together with the known discontent of the people at his reckless exactions and feeble government, give him a pretext for making war upon the king whose crown, with the aid of other ill-affected nobles, he quickly wrests from him. Henry's character as portrayed in *Richard the Second* is uniform with its development in *Henry the Fourth*. Earthy in his aspirations, with nothing very exalted, nothing very lovable about him, he knows what he wants, is skilful in reading the minds of those about him, whether high or low, and, unlike his vacillating opponent, goes

straight forward to his point. He can wait, he can flatter, can use dissimulation; but his waiting is not dilatoriness, in his flattery he does not descend to unworthy familiarity, under his dissimulation he masks his designs, yet cloaks no treachery. With instinctive insight into the situation he contrives that his deposition of Richard should appear as much forced upon him as sought by him, and every step he takes is taken with deliberate, well-planned, advance. Towards the confederate lords he is gracious without enthusiasm; a courageous opponent, like the Bishop of Carlisle, he punishes with rigour and yet with politic generosity; for a weak and fallen foe, like Richard, he has a feeling of pity, contemptuous as that pity may be. Self-contained and self-assured, he has no need to be vindictive or petty. Of his country's wrongs and sufferings he has as clear a perception as of his own wrongs and sufferings; and if his first dictates are those of selfishness, it is an enlightened selfishness which sees that self alone cannot be safely gratified. To be really powerful himself, he knows that he must make his country powerful and prosperous, so far as good government can effect that end. To ensure permanence to his rule, it is essential that tranquillity and justice should prevail throughout the land. At the opening of the present play Henry had been seated on the throne for three years. Resting his claims on a parliamentary title, he was constrained to rule in accordance with constitutional law, and dared not, even if he wished it, attempt that independence of the crown which had been Richard's ruin. He had courted and won the support of the chief nobles; he had further purchased the

support of the Church by basely countenancing the persecution of the Reformers, and to their resentment he owed a considerable aggravation of the incessant revolts that threatened his reign. But at the time at which Shakespeare continues his career, he deludes himself with the belief that he has quelled all disorder, and may now prepare himself for a crusade against the Moslems who still held "the sepulchre of Christ," an undertaking we may imagine dictated by the idea of busying "giddy minds,"—a policy he afterwards preaches to his son,—and intended by way of propitiation of God's displeasure, quite as much as resulting from any fervour of religious enthusiasm. His delusion, however, is short-lived, and he turns to meet the danger which he finds threatening him not more in the successful defiance of the Welsh chieftain, Glendower, than in the haughty demeanour of the Northumberland faction to whose help he owed his accession to the throne. And here his usual policy deserts him. Partly that he fancies himself stronger than he really is, partly that he cannot shut out from his view the claims to the crown of Edmund Mortimer, nephew to Lady Percy, he allows himself to be drawn into a quarrel with the Percies, who thereupon throw themselves into the arms of Glendower and raise the standard of rebellion. A slight concession might, for the time at least, have secured the continued good will of this powerful party; but Henry probably feels only too acutely the galling bands of obligation, probably has in his mind Richard's prophetic words to Northumberland,

"And he shall think that thou, which know'st the way  
To plant unrightful kings, will know again,



Being ne'er so little urged, another way  
To pluck him headlong from the usurped throne";

and is not sorry that the struggle should come in which he may rid himself of the burden of gratitude, and give a lesson of his power to such as may be disposed to question it. However this may be, the die is cast and the king committed to war with his former supporters. Fortune goes with him, the rebels are completely routed, Hotspur slain, and his father driven to take refuge in Scotland. Rebellion, however, again makes head; this time under the lead of the Archbishop of York, Mowbray, and Hastings, and though after a protracted struggle the king's cause triumphs, he is by this time well nigh broken in health and spirits. As Clarence says, *Pt. II. iv. 4.* 118-120,

"The incessant care and labour of his mind  
Hath wrought the mure that should confine it in,  
So thin that life looks through and will break out";

he becomes morbidly anxious, broods over the troubles of his country, reviews his past life with a yearning sense of failure in his best hopes, trembles for his sons when he shall be gone, is conscious of the little love he has enjoyed, would pry into the secrets of futurity, and tries to comfort himself once more with the dream of peace of mind to be found in a war waged for religion not for any personal aggrandisement. This solace is denied him, but death unloads him of his burden, and before he passes away his restless soul is calmed by the knowledge that his son, for whose affection in spite of his lonely reserve he had so craved, is indeed what he could wish him to be, and that he may lay aside all his

anxieties alike as to his children and as to the realm for the possession of which he has sacrificed so much of truer happiness. If his character is not one that inspires enthusiasm, his indomitable fixity of purpose may fairly compel admiration; if subtlety of intellect dwarfed the more amiable traits of affection and sympathy, such hardness of disposition was at all events something better than the emotional feebleness of him whom he displaced; if policy was his leading trait, there was in it, as Hudson remarks, "much of the breadth and largeness which distinguish the statesman from the politician."

As in the case of the king, we must refer back to *Prince Henry*. *Richard the Second* for the first mention of the Prince who is, in v. 3. 1-22, already a source of anxiety to his father on account of the "dissolute crew" with whom he consorts, though even then the king discerns "some sparks of better hope, which elder years May happily bring forth." Our next reference to him is in i. *H. IV.* i. 1. 78-91, where the king compares him unfavourably with Hotspur. The first time he is actually presented to us is in i. 2 of the same Part. His light-hearted disposition, fond of excitement and adventure, finding no outlet in more serious enterprise, had led him into an unwise intimacy with the witty but debauched old knight, Sir John Falstaff. With Sir John are his low associates, Poins, Peto, Gadshill and Bardolph, who on the first scene in which the Prince comes before us, have arranged a robbery of some travellers during the night. Poins persuades the Prince to pretend that he will join in the exploit, disclosing to him at the same time an under-plot of his own by which he and the Prince

are to separate themselves from Falstaff and his companions, and in disguise to rush upon them after the robbery and make them disgorge their booty. This adventure is followed by two scenes at the Boar's Head Tavern in Eastcheap, where the Prince joins in all the revelry of his boon-companions, makes friends with the drawers, and altogether behaves himself as a roistering madcap. In these low haunts of dissipation he is roused by the news of the insurrection of the rebels. At once leaving his associates, he joins the King, excuses himself for his former irregularities (iii. 2. 18-28) and in answer to his father's reproof promises amendment (iii. 2. 92, 93, and 130-159). Again, just before the battle of Shrewsbury (v. 1. 83-100), he confesses that he has hitherto been a 'truant to chivalry'; and to show the reality of his repentance, proposes a single combat with Hotspur to decide the question at issue, and so avoid the bloodshed of a general battle between the two forces. The noble modesty with which the challenge is made is eloquently set forth by Sir R. Vernon, who worthily appreciates the Prince's character (v. 2. 51-68). It is, however, declined. The armies engage at Shrewsbury, the Prince fights with splendid courage, and encountering Hotspur, kills him. The rebels being overcome and the necessity for showing himself in his nobler and truer colours being past, the hero of Shrewsbury sinks again into the rake of Eastcheap. There we find him at the Boar's Head Tavern with his former wild companions. But the circumstances around him have changed, and he has changed with them. What in his earlier days seemed to him, conscious of the depths of his own character, to be pardonable frivolity, now takes a different colouring

from the gloomy aspect of the events in which he has played a part and those which are clearly not far distant. "Here for the first time," says Gervinus, "he is ashamed of this low taste, and reproaches himself for associating with Poins and his friends, and for becoming initiated into all their meanest secrets. The thought of his father's sickness and possible death has softened him; he is sad even to weeping. His heart bleeds inwardly, but intercourse with his frivolous companions has unaccustomed him to the demeanour of sorrow and sadness. Poins construes this change into hypocrisy, and looks upon his former hilarity at the prospect of the crown as his natural mood. The princely blood in Henry is roused. 'Thou think'st me,' he says to Poins, 'as far in the devil's book as thou and Falstaff for obduracy and persistency: let the end try the man.' He receives letters from Falstaff in the old familiar tone, but in the manner in which he receives them, in the manner in which he converses with Poins, a separation of feeling is perceptible. The seriousness of circumstances, the sickness of his father, the approach of the period of his high vocation, have roused him, and the resolutions of that first soliloquy which we heard from him begin to ripen into action. He can no longer with that irresistible humour resign himself as before to the frivolities of his old friends; he remembers his dignity at every moment between the promptings of his old vein. 'We play the fools with the time,' he says, 'and the spirits of the wise sit in the clouds and mock us.'" Nor is his return to this kind of life long continued. Hearing that fresh rebels are in arms against his father, he exclaims (Pt. ii., ii. 4. 390-95).



“ By heaven, Poins, I feel me much to blame,  
So idly to profane the precious time,  
When tempest of commotion, like the south  
Borne with black vapour, doth begin to melt  
And drop upon our bare unarmed heads.  
Give me my sword and cloak.”

With these words he at once quits his companions, and repairs to Westminster, where, shortly before his coming, the King had again expressed to Warwick his fears of what would happen on his coming to the throne, and had been assured by Warwick that he had mistaken his character (Pt. ii., iv. 4. 20-80). Here the Prince finds the King lying asleep on his death-bed with the crown upon his pillow. Taking the crown up, he puts it on, declaring to himself that he will wear it worthily (iv. 5. 43-7). The King, awaking, finds the crown gone, assumes that the Prince, who he learns has been in the room, has taken it away, and on the Prince's return reproaches him with longing for his death, and grieves for the future of England when his son shall have succeeded him (iv. 5. 93-138). The Prince indignantly repudiates the charge, and endeavours to quiet his father's fears for the welfare of the country (iv. 5. 139-155). The King dies almost immediately after this interview, and the time has come for the Prince, now Henry the Fifth, to show that his assurances to his father were not mere boasting, but that he is really worthy of the fortunes which have fallen upon him. In the first scene in which he appears in his new position, we find him trying to comfort his brothers with the assurance of his sympathy and protection (v. 2. 57-61). He then turns to the Chief Justice, who had committed him for contempt of Court.

when in his youthful days he had struck him in his 'very seat of judgment.' Pretending that such an indignity to his royalty can never be forgotten, he gives the Chief Justice the opportunity of justifying himself, which he does in noble language (v. 2. 73-101). To this, Henry, never having seriously borne any malice towards the Chief Justice, replies in the fine speech which concludes the Second Scene of the Fifth Act (v. 2. 102-145).

The sincerity of his professions of amendment is shown by his treatment of Falstaff, who supposes that he is now to be made a great man (v. 4. 42-75). This winds up the play of *Henry IV.*, and we next meet the newly-crowned King in the opening of *Henry V.*, where the Archbishop pronounces upon him an eulogy which, though somewhat extravagant, is in a large measure justified by his subsequent behaviour. We now find him thoughtful, sober, merciful; on fire with martial ardour, but ardour tempered by prudence; anxious to do what is right; ready to listen to good advice; and in every respect fully upholding his kingly dignity. The virtues which he now displays were of course always inherent in his character, though hidden for a time by the wild exuberant spirits of his youth. The difference in his behaviour is due to the difference of his position. How deeply he is sobered by events is shown in everything he does; in the care with which he makes preparations for invading France while providing at the same time for the safety of his own kingdom; in the dignity with which he receives the French ambassador; in his treatment of the conspirators; in his behaviour before Harfleur; in his deep consideration for

the well-being of his soldiers ; and no less in the reflections we find him making upon his own position after conversing in disguise with the common soldiers Bates and Williams on the eve of the battle.

From first to last, he is a man of sterling virtues, bold, honest, simple-hearted, loving towards his friends, just towards his enemies, and though inclined in his earlier days to let his talents run to waste, yet ready, when the right hour has struck, to lay aside frivolity, and show himself equal to the demands made upon him.

The Earl of  
Northumber-  
land.

In Northumberland there is nothing admirable. A traitor to Richard, he is soon to show himself equally faithless to Henry. His first defection might appear to have reasonable grounds in special indignation at Richard's treatment of Bolingbroke, and in general abhorrence of that king's cruelty towards his subjects, were it not that his later conduct betrays nothing nobler than selfish motives accompanied by vacillation and a readiness to devolve upon others that hazard which he should have been the first to encounter. From sharing in the fight at Shrewsbury he is kept by a convenient sickness, though he is willing that his son and brother should tempt their fate and "see how fortune is disposed to" them. Their defeat and his son's death fall upon him with a heavy blow, and in the first bitterness of his grief he talks loudly of what he will do, but ends by hiding himself in Scotland. From this safe retreat he encourages the Archbishop, Mowbray, and Hastings to another trial of arms, but his letters are cold in "intent, honour, and substance," and he excuses his holding aloof on the plea that he has been unable to levy "such powers As might hold sort-

ance with his quality." Later on he does indeed issue forth from his retreat "With a great power of English and of Scots," but is defeated by the Sheriff of York even before the king's army can come up, and perishes on the field.

No greater contrast to his father could easily be found Hotspur. than in Hotspur. For coldness and calculating prudence in the one, we have a boiling heat, a reckless courage in the other. For smooth-tongued courtesy, a daring disregard of persons ; for "half-faced fellowship," a thorough-going scorn for all but the most earnest, most strenuous, co-operation in act as in policy. Compare the oily moderation of the father seeking to soothe Henry's wrath with the son's explosion into almost insolent reproach as he chivalrously defends Mortimer against the imputation of revolt. To Northumberland such an explosion seems madness, and his rebukes are coldly contemptuous. Hotspur's fury is indeed out of all bounds, and he throws himself into the plot against Henry with a ferocity of eagerness that augurs ill for his conduct of affairs should he get the upper hand in the counsels of his party. Yet his cautious father and uncle know well how needful to their purpose is such unshrinking audacity, know the value of his intemperate animation in kindling into fervour the spirits of those who must share in their hazardous enterprise, and be goaded with a like contempt for the odds they have to face. For the more subtle-witted elders it may be to scheme and organize, his it must be to execute. They and their confederate, Glendower, know also that his acknowledged prowess in arms is a large factor in their success, and Morton exaggerates nothing when he



says that "from his metal was his party steel'd." It was, indeed, this recognition of his splendid courage that won for him a deference such as was shown him by his colleagues. The fiery Glendower, seeing in him a spirit like his own, submits to being thwarted, contradicted, laughed at for his claims to supernatural powers ; for, says Mortimer,

" He holds your temper in a high respect  
And curbs himself even of his natural scope  
When you come 'cross his humour ; faith, he does :  
I warrant you, that man is not alive  
Might so have tempted him as you have done,  
Without the taste of danger and reproof."

So, again, when the spirit of the conspirators begins to droop at the news that Northumberland cannot, or will not, join them in the first shock of arms, it is Hotspur's impetuous hopefulness that, far from being depressed, finds a good omen in his absence ; in his eyes that absence

" lends a lustre and more great opinion,  
A larger dare to our great enterprise,  
Than if the earl were here ; for men must think,  
If we without his help can make a head  
To push against a kingdom, with his help  
We shall o'erturn it topsy-turvy down."

He rejoices to find that the king is speeding to meet them, that the time is at hand when "fields and blows and groans" shall "applaud" their "sport" ; he looks with eager delight to the moment when he shall meet "the madcap Prince of Wales" in even shock of war, and is no whit daunted though he learns that the encounter must be hazarded without the help of Glen-

dower who "comes not in, o'er-ruled by prophecies." Worcester would delay, but Hotspur is supported by the hot-blooded Douglas, and the counsels of prudence are set aside. Blunt, Henry's envoy of peaceful terms, is met by angry reproaches of the king's perfidy towards those to whom he owed everything; and though Hotspur so far restrains himself as to agree to consider the proposals made to him, yet when Worcester, sent to state the grievances which Henry has promised to listen to, returns with the intelligence—the false intelligence—that nothing but chastisement is to be looked for, Hotspur welcomes the rebuff as leaving nothing now but an appeal to arms. In the battle he meets the Prince by whose hand he falls, his last regret being not for the loss of life, but for the loss of reputation. Hotspur makes no pretensions to statesmanship. He indeed scorns anything like statecraft. But he is the soul of honour, full of generous impulse and lofty thought, full too of unconscious poetry which bursts forth on every occasion, though he ridicules "mincing poetry" in others and compares it to "the forced gait of a shuffling nag." We can see also in his interview with his wife that, despite his seeming roughness, he has an affectionate nature, and that his widow's tribute to her "heart's dear Harry" is not all paid to his heroism. In that passionate outburst of grief Shakespeare skilfully contrives to keep up the impression he has given us from the first of Hotspur's youthfulness; for though he was in reality nearly twenty years older than Henry, he is represented as the Prince's co-eval, partly that in this way the rivalry between the two may appear the closer, partly that we may the more thoroughly enjoy his

untamed animal spirits, the recklessness which we associate with youth, the sanguine gaiety of heart, the freakish character of his humour as seen in the badinage of his wife, in the mocking raillery of Glendower, in the petulance of his gibes against the king after their stormy collision.

Glendower.

The Welsh chieftain is a curious compound of the mystic and the man of action, the lover of poetry, art, refinement, and the turbulent, headstrong, assertor of his rights. He is as much in earnest in the one direction as in the other, thoroughly believes in himself, his supernatural powers, and his distance of superiority from all other men, and is driven almost wild with fury at Hotspur's daring to question his commerce with devilish agency. Indeed, to his scarcely sane imagination these pretensions are more than mere material possessions or success, and the very intensity of his belief in himself acts strongly upon others; insomuch that even Henry, it is said, when failing in his earliest attempts to bring him into subjection, found consolation in the thought that he had been baffled not so much by superiority of arms and tactics as by assistance derived from the unseen world—a hint of which we see in the anger of the king at “that great magician, damned Glendower,” and in his assertion that Mortimer “durst as well have met the devil alone As Owen Glendower for an enemy.” In all this Shakespeare does but follow the old chronicles, while, as in the scene at Bangor, he contrives to emphasize the arrogant complacency and sombre-textured concentration, no less than the refinement of speech and imaginative sensibility belonging to one brought up in courtly ways and studious habits,

but driven in upon himself by loneliness of life amid wild, mountainous, and barren scenery, or again ascribes his absence from the field of Shrewsbury to the paralyzing hold which superstition had upon him, though in reality that absence was due to the impossibility of bringing up his forces in time. Shakespeare also evidently intends that he should be a foil to Hotspur's unimaginative energy, that scorns culture of the mind, has no room for dreams, and believes in nothing, but hard-hitting blows.

Reference to this personage is made in Rymer's *Fœdera* as one of the "attornies" to Bolingbroke when he sought restitution of his rights unjustly withheld by Richard, and his elevation to the bench followed shortly upon Henry's accession to the throne. In history he is represented as a high-minded judge who did not hesitate to refuse the king's requirement that he should pass sentence of death on Archbishop Scroop; and the committal to prison of Prince Henry for striking him in court—an actual occurrence—gives Shakespeare the opportunity of doing justice to his fearless character and respect for his high office. On Henry's death Falstaff and his boon companions not unnaturally chuckle at the idea of revenging themselves on those who had reprov'd their scandalous courses, and if the father himself failed to see to the bottom of his son's character, it is not to be wondered at that the Chief-Justice should anticipate evil times for the commonwealth and retribution on his own head. Yet he scorns to "beg A ragged and forestall'd remission," and boldly vindicates the "indignities" of which the new king pretends to complain, his fearlessness

The Lord  
Chief-Justice.



being rewarded by an answer in which the sovereign honouring a subject honours himself still more. But the poet is not content with showing us the Chief-Justice in his judicial aspect alone. His interviews with Falstaff are made the medium for bringing out—whether in accordance with history or not—a mellow humour and good-natured toleration that make his character lovable as well as honoured. He is, of course, bound to reprove the old sinner, but even when he does so with severest accents, it is easy to see that he enjoys the frolic of the thing, and allows himself to lengthen out the scenes because, like all who are brought into contact with “plump Jack,” he is unable to resist the charm of his witty buffoonery, and cannot for the life of it take him altogether seriously. On both occasions he sets out with the sternness of the judge, but is evidently glad that he has no official status to maintain, gradually relaxes the rigour of his sentences, and before the adieux are made, is no doubt glad to get away without compromising his dignity by the open betrayal of an enjoyment which he cannot but feel.

The Arch-  
bishop of  
York.

This prelate plays an important part in the troubles of the reign, and though he of course transgresses his first duty of loyal obedience, he does so more from a mistaken consideration for the public welfare than for any self-scheming hopes. It is true that Shakespeare, confounding him with the brother of the Earl of Wiltshire, represents vengeance for that brother's death as among the motives of his rebellion. But the eulogy put into Morton's mouth, *Pt. II. i. 1. 187-209*, does justice to that “integrity of life and incomparable learning” which, “with the reverend aspect of his

amiable personage, moved," says Holinshed, "all men to have him in estimation"; and nothing in the play discredits such eulogy. He is prompt and resolute, he has considered well the cause in which he acts, he sets forth his complaints in temperate and weighty words, is ready on the redress of grievances to lay down his arms, but is determined, if such redress is refused, to make his appeal to the God of battles. His promise he punctually redeems when an honourable peace is offered him by Lancaster, only to find his trust in that prince's good faith rewarded by judicial murder.

It has been remarked by Hudson in a fine piece of criticism on Falstaff that Henry's youthful days being represented by historians as spent in the wildest indulgence of riotous mirth, "the poet had no way to set forth this part of the man's life but by creating one or more representative characters, concentrating in them such a fund of mental attractions as might overcome the natural repugnance of an upright and noble mind to their vices. . . . It must be no ordinary companionship that yields entertainment to such a spirit even in its loosest moments. Whatever bad or questionable elements may mingle in his mirth, it must have some fresh and rich ingredients, some sparkling and generous flavour to make him relish it. . . . Here then we have a sort of dramatic necessity for the character of Falstaff. To answer the purpose it was imperative that he should be just such a marvellous congregation of charms and vices as he is." . . . Perhaps in order to get at the real nature of such a companion as the Prince chose, it may be useful to look at him from the point of

view of his wit, his vices, and his courage or want of courage. By his wit I mean not only those flashes of verbal agility which light up the whole play, but that ingenuity of resource whereby he eludes seemingly inevitable disgrace, and "out of this nettle, danger," plucks "this flower, safety." At our first introduction to him, he is scheming to persuade the Prince to join in a midnight robbery, and his sallies of repartee are somewhat laboured in their effort. But the circumstances are not such as to give free scope for a display of his characteristic talents. When we come to the meeting with the Prince after the robbery, we see him in the full swing of his mendacity set off by a dexterity not to be baffled. His lies are, indeed, "gross as a mountain, open, palpable," but a man of his keen wit would not expand Gadshill's statement of "some dozen" antagonists into "two or three and fifty," or his own first statement of two whom he had killed into seven, or involve himself in such a contradiction as to describe the colour of his assailants' dress while at the same time declaring the night to be so dark that "thou couldst not see thy hand," without having some ruse in the background; and here his device clearly is to invite certain detection and create mirth by the agility with which he will wind out of toils he has provided for the Prince to make use of. At the same time I cannot, with Hudson, believe that he all the while suspected who his assailants were; for this, it seems to me, would rob his claim to "instinct" of much of its comicality, and moreover when the Prince taunts him with his flight, there is in his answer a certain sense of shame not without reality. The

remainder of the scene has the same object of entangling the Prince in delight at the buffoonery with which, while pretending a defence of his life, he in reality girds at himself and so ministers opportunities for the exercise of that wit in others of which he later on boasts himself to be the cause. Scarcely less humorous is his fantastic contrition when alone with Bardolph, a contrition in which he so often indulges that Poins gives him the soubriquet of "Monsieur Remorse." Well aware that he is a hopelessly dissolute old scoundrel, and that he has done his best to make others as bad as himself, he yet sets up, even to one who knows him so well, the excuse of having been led astray by evil company, and while boasting that naturally he "was as virtuously given as a gentleman need be," defines his virtuous propensities by every vice that a gentleman need be ashamed of. With the Hostess, whose entry he suspects to be with the object of demanding the repayment of money lent to him, he has his shift ready, and to anticipate her complaints tries to take away the credit of her house by the insinuation that she harbours thieves who have picked his pocket of valuable belongings. When the Prince, appealed to, supports her cause, Falstaff so contrives to divert the subject by an amusing altercation with her champion that she is quite thrust aside, and he in the end, assuming the air of one who has been wronged, out of the plenitude of his generosity forgives her whose forgiveness he himself stood in need of. His dexterity of evasion is equally conspicuous in the action at Shrewsbury, not merely in the stratagem by which he saves his life, but in the use he makes of Hotspur's death,



audaciously trying to make out that the victory was his and that the Prince had been as much mistaken in supposing that he himself had killed Percy as in the belief that he had seen his old boon companion lying dead on the field. "I grant you," he says, "I was down and out of breath; and so was he: but we rose both at an instant and fought a long hour by Shrewsbury clock. If I may be believed, so; if not, let them that should reward valour bear the sin upon their own heads. I'll take it upon my death, I gave him this wound in the thigh: if the man were alive and would deny it, 'zounds, I would make him eat a piece of my sword"—a rhapsody of truth and falsehood in keeping with his "one pennyworth of bread to this intolerable deal of sack" which, prefaced as it is by his exclamation "Lord, Lord, how this world is given to lying!", so tickles the Prince's humour that he is ready to countenance the claim set up by the old rogue, and says,

"if a lie may do thee grace,  
I'll gild it with the happiest terms I have."

A further and eminent example of the nimbleness with which Falstaff disarms hostility and shakes reproof off his feathers is seen in his interviews with the Chief-Justice which I have already noticed; as again in the second stormy scene with the Hostess whose demands he not only does not satisfy, but whose facility he actually cajoles into further lendings; and in the device whereby he eludes the Prince's anger after vilifying him behind his back, thus verifying Poins's words, "My lord, he will drive you out of your revenge and turn all to a merriment if you take not the heat."

With Shallow and Silence he has no need for any great exertion of his subtler legerdemain. Rightly gauging their readiness to be duped and knowing of old what manner of man the former was, he easily amuses them with puns and quibbles, playing upon Shallow's eagerness to show himself before Silence as having in his salad days been a roystering blade who had shared in the debaucheries of high life, and exciting Silence's respectful admiration by hints of what he could tell if he chose; while in one of his delicious soliloquies he chuckles with Rabelaisian laughter as he sums up the despicable lies of a creature who had ever been the scoff of his companions for want of all manliness and now in his old age complacently rallies himself upon vices which the heat of youth might in a measure have excused if he had had the courage to indulge in them. Such a bubble of pretension Falstaff cannot resist pricking. Out of his follies he "will devise matter enough to keep Prince Harry in continued laughter the wearing out of six fashions"—a piece of witty malice harmless enough,—but he will also take care that those follies shall be turned to profitable account in supplying his own wants, and this "Vice's dagger" who has "land and beefs" is without difficulty "tempered" into lending a thousand pounds of which he is never again to see a penny. It must of course be borne in mind that when Falstaff triumphs over the Prince or the Chief-Justice it is to a large extent because they are willing that he should triumph, their enjoyment lying in an encouragement of his shifts and doublings that they may see the full measure of his elasticity; while in the case of the Hostess and still

more of Shallow the gullery of which they are the subject is an experience altogether unpleasant and one that their weak natures would gladly resist if it were possible. But the skill with which Falstaff adapts his fly to his fish is none the less great because the one prey feels the hook which only tickles the other. His deception of Shallow is indeed not only painful to its subject but of a kind that prevents all sympathy with its perpetrator, and, as Maurice Morgann remarks,\* "after this we ought not to complain if we see poetic justice duly executed upon him, and that he is finally given up to shame and dishonour." Falstaff's pet vices are sensuality and dishonesty. He is besides profane, profligate, insolent; without principle, honour or truth. How is it, then, that a character compounded of such ingredients occasions in us no disgust, but rather compels our enjoyment and takes captive our affection? Morgann finds a partial solution of the difficulty in the fact that Shakespeare has been careful to guard Falstaff's vices on the one hand "from all appearance of malicious motive, and indeed from the manifestation of any ill principle whatever, which must have produced disgust,—a sensation no less opposite to laughter than is respect; and, on the other, from the notice, or even apprehension, in the spectators, of pernicious effect; which produces grief and terror, and is the proper province of tragedy alone." This, if it does not account for our positive liking, does so for the absence of dislike. His sensuality, though sufficiently gross, is accompanied by no obtrusive exhibition of selfishness, while it is accompanied by unfailing humour and good-fellowship.

\* *Essay on the Character of Sir John Falstaff*, p. 183.

His dishonesty, except in the case of Shallow, wears the aspect of a joke, and when he wheedles "mine Hostess" out of her money and cheats her of promised marriage, she is made to appear almost an accomplice in her own loss and disappointment. He tries to borrow money which he knows he can never repay, but this also is an enormous jest, for how but in jest could he offer such security as Bardolph? Even when he defrauds Shallow of his thousand pounds he no doubt quiets his conscience in the belief that his intimacy with the Prince will enable him to gild the pill of that vain braggart's mortification by some favour of which he may boast on returning to the congenial society of Silence and his hinds. His profanity and insolence are masked by his wit; his profligacy seems only in keeping with his surroundings; while as for his lies, they are rather exhalations of rodomontade wanting in the worst essential of lies in that they are employed with no malicious intent and cannot be expected to deceive. Still we should have little but contempt and disgust for such a character if it were not balanced by some positive make-weights. Among these are his unfailing good-humour, his presence of mind in all exigencies, his fertility of resource, the consciousness of his own depravity which he does not seek to gloze by hypocrisy, the feeling with which he possesses us that his associates cannot resist an affection for him, and even his physical drawbacks, his corpulence and grey hairs, in rebellion against his ever youthful desires and that buoyancy of spirits which nothing can keep down.

The question whether Falstaff was, as at first sight



he seems to be, a coward, is one that requires some consideration. Morgann's brilliant and delightful essay of nearly two hundred pages is written to prove that cowardice is by no means the feature in Falstaff's portrait that Shakespeare intended to emphasize. Rather the object was by skilfully concealed art "to make secret impressions upon us of courage, and to preserve those impressions in favour of such a character which was to be held up for sport and laughter on account of actions of *apparent* cowardice and dishonour." He was to be placed in such circumstances that the imputation of cowardice would necessarily follow, though there was no intention of detecting and exposing the false pretences of a coward. If beneath the apparent we look for the real man, we shall find that neither his early life nor what we see of his general conduct in the play countenances the idea of his being deficient in courage. He had been page to the Duke of Norfolk, a fact which certifies to his respectability of position and inferentially to his possessing the instincts of a gentleman; had associated with John of Gaunt, who certainly would have had nothing to do with a poltroon; had served for many years in the army and earned knighthood, then a purely military title. When the war breaks out the Prince procures for him "a charge of foot," a trust which in such ticklish times so keen a soldier would not have committed to one whose courage was questionable; Lord Bardolph in reporting the issue of the action at Shrewsbury, couples his capture with the death of the Blunts and other nobles; Sir John Colville surrenders to the mere mention of his name; he shows the greatest eagerness

to join the army in active operations ; takes his soldiers into the thick of the fight where they are soundly peppered, and he himself must have been in great danger ; earns from the Prince, who supposes him to be dead, a tribute of regret he would hardly have bestowed on one whose cowardice he despised. On two occasions his want of courage is made the source of much merriment. In the battle of Shrewsbury he counterfeits death to avoid its certain reality at the hands of the terrible Douglas so much his superior in youth and activity, and redoubtable among the redoubtable warriors of the time. Even here, however, his presence of mind and the readiness of his stratagem almost atone for his avoidance of an issue so entirely at variance with a nature that never affects "the full strains of honour," so altogether illogical to a mind by which the pleasures of life were the highest possessions to be conceived. Again, out of the robbery at Gadshill he emerges in by no means glowing colours. But here also his want of heroism is not without palliation. "In the present instance," says Morgann,\* "Falstaff had done an illegal act ; the exertion was over ; and he had unbent his mind in security. The spirit of enterprise, and the animating principle of hope were withdrawn :—in this situation he is unexpectedly attacked ; he has no time to recall his thoughts, or bend his mind to action. He is not now acting in the profession and in the habits of a soldier ; he is associated with known cowards ; his assailants are vigorous, sudden, and bold ; he is conscious of guilt ; he has dangers to dread of every form, present and future ; prisons and gibbets, as well as

\* P. 119.

sword and fire; he is surrounded with darkness; and the sheriff, the hangman, and the whole posse comitatus may be at his heels:—without a moment for reflection, is it wonderful that, under these circumstances, he should run and roar, and carry his guts away with as much dexterity as possible?" Poins, who alone suggests Falstaff's cowardice, had anticipated that he would not "fight longer than he sees cause"; yet it was not so much an exposure of his cowardice that was to reward the stratagem in which the Prince joins, as the incomprehensible lies "with which he was sure to delight his companions in accounting for his defeat." The incident is artfully placed by Shakespeare in the forefront of the play in order to give us an impression which shall insensibly abide with us throughout, that we may be in no danger of forgetting Falstaff's vicious nature in our admiration of his brilliant wit, a danger that would have been certain if the courage implied by subtle touches were seen in objective prominence. Shakespeare's design is not to make his cowardice or even his sensuality and other vices the primary objects of satire and condemnation. What he emphasizes is, that Falstaff's reliance upon his wit and intellect to extricate him from all difficulties, to conquer fortune without any regard for moral principle, and in defiance of the facts and laws of the world, is a thing deserving of, and certain to meet with, penalties rigorous and overwhelming. Reality and poetry alike demand this justice.

The play as a whole is a marvel of dramatic force in the rich variety of characters so dissimilar and each so attractive in its way. Had Falstaff been omitted, there

is enough in Mrs. Quickly, Shallow, and Silence to have furnished out the reputation of any other comic dramatist. Had these also been taken away, together with Falstaff's parasites and companions, the serious portions would have remained as an historical picture far superior to any of the poet's earlier efforts in that direction. Shakespeare has now made a vast stride in his knowledge of the world, and at the same time of dramatic art and dramatic form. He has cast away the fetters of rhyme, the quibbles and fantastic reasoning that abound in *King John* and *Richard the Second*, and the turgid vein that runs through *Richard the Third*. He has penetrated deeply into the heart of men and things, has acquired an intimacy with social life, and developed a natural humour that casts into the shade all the straining of the professed humourists. He is no longer adolescent, but adult; and though there still remain for him the grander flight of his supreme tragedies, and the tender romance of his latest days, he has attained the summit of comic power blended with, and giving breadth to, the serious business of practical action.





THE SECOND PART OF  
KING HENRY THE FOURTH

## DRAMATIS PERSONÆ.

RUMOUR, the Presenter.

KING HENRY the Fourth.

HENRY, PRINCE OF WALES, afterwards	}	his sons.
King Henry V.,		
THOMAS, DUKE OF CLARENCE,		
PRINCE JOHN OF LANCASTER,		
PRINCE HUMPHREY OF GLOUCESTER,		

EARL OF WARWICK.

GOWER.

EARL OF WESTMORELAND.

HARCOURT.

EARL OF SURREY.

BLUNT.

LORD CHIEF-JUSTICE of the King's Bench.

A Servant of the Chief-Justice.

EARL OF NORTHUMBERLAND.

SCROOP, Archbishop of York.

LORD MOWBRAY.

LORD BARDOLPH.

LORD HASTINGS.

SIR JOHN COLEVILE.

TRAVERS and MORTON, retainers of Northumberland.

SIR JOHN FALSTAFF.

PISTOL.

His Page.

POINS.

BARDOLPH.

PETO.

SHALLOW, } country justices.  
SILENCE, }

DAVY, Servant to Shallow.

MOULDY, SHADOW, WART, FEEBLE, and BULLCalf, recruits.

FANG and SNARE, sheriff's officers.

LADY NORTHUMBERLAND.

LADY PERCY.

MISTRESS QUICKLY, hostess of a tavern in Eastcheap.

DOLL TEARSHEET.

Lords and Attendants ; Porter, Drawers, Beadles, Grooms, etc.

A Dancer, speaker of the Epilogue.

SCENE : *England.*

THE SECOND PART OF  
KING HENRY THE FOURTH.

INDUCTION.

*Warkworth. Before the Castle.*

*Enter RUMOUR, painted full of tongues.*

*Rum.* Open your ears ; for which of you will stop  
The vent of hearing when loud Rumour speaks ?  
I, from the orient to the drooping west,  
Making the wind my post-horse, still unfold  
The acts commenced on this ball of earth :  
Upon my tongues continual slanders ride,  
The which in every language I pronounce,  
Stuffing the ears of men with false reports.  
I speak of peace, while covert enmity  
Under the smile of safety wounds the world : 10  
And who but Rumour, who but only I,  
Make fearful musters and prepared defence,  
Whiles the big year, swoln with some other grief,  
Is thought with child by the stern tyrant war,  
And no such matter ? Rumour is a pipe  
Blown by surmises, jealousies, conjectures,  
And of so easy and so plain a stop  
That the blunt monster with uncounted heads,  
The still-discordant wavering multitude,  
Can play upon it. But what need I thus 20



My well-known body to anatomize  
 Among my household? Why is Rumour here?  
 I run before King Harry's victory;  
 Who in a bloody field by Shrewsbury  
 Hath beaten down young Hotspur and his troops,  
 Quenching the flame of bold rebellion  
 Even with the rebels' blood. But what mean I  
 To speak so true at first? my office is  
 To noise abroad that Harry Monmouth fell  
 Under the wrath of noble Hotspur's sword, 30  
 And that the king before the Douglas' rage  
 Stoop'd his anointed head as low as death.  
 This have I rumour'd through the peasant towns  
 Between that royal field of Shrewsbury  
 And this worm-eaten hold of ragged stone,  
 Where Hotspur's father, old Northumberland,  
 Lies crafty-sick: the posts come tiring on,  
 And not a man of them brings other news  
 Than they have learn'd of me: from Rumour's tongues  
 They bring smooth comforts false, worse than true wrongs.  
 [Exit. 40

## ACT I.

SCENE I. *The same.**Enter* LORD BARDOLPH.*L. Bard.* Who keeps the gate here, ho?*The Porter opens the gate.*

Where is the earl?

*Port.* What shall I say you are?*L. Bard.* Tell thou the earl

That the Lord Bardolph doth attend him here.

*Port.* His lordship is walk'd forth into the orchard:  
 Please it your honour, knock but at the gate,  
 And he himself will answer.

*Enter* NORTHUMBERLAND.

*L. Bard.* Here comes the earl.

[*Exit Porter.*]

*North.* What news, Lord Bardolph? every minute now  
Should be the father of some stratagem :  
The times are wild ; contention, like a horse  
Full of high feeding, madly hath broke loose 10  
And bears down all before him.

*L. Bard.* Noble earl,  
I bring you certain news from Shrewsbury.

*North.* Good, an God will !

*L. Bard.* As good as heart can wish :  
The king is almost wounded to the death ;  
And, in the fortune of my lord your son,  
Prince Harry slain outright ; and both the Blunts  
Kill'd by the hand of Douglas ; young Prince John  
And Westmoreland and Stafford fled the field ;  
And Harry Monmouth's brawn, the hulk Sir John,  
Is prisoner to your son : O, such a day, 20  
So fought, so follow'd and so fairly won,  
Came not till now to dignify the times,  
Since Cæsar's fortunes !

*North.* How is this derived ?  
Saw you the field ? came you from Shrewsbury ?

*L. Bard.* I spake with one, my lord, that came from  
thence,  
A gentleman well bred and of good name,  
That freely render'd me these news for true.

*North.* Here comes my servant Travers, whom I sent  
On Tuesday last to listen after news.

*Enter* TRAVERS.

*L. Bard.* My lord, I over-rode him on the way ; 30  
And he is furnish'd with no certainties  
More than he haply may retail from me.

*North.* Now, Travers, what good tidings comes with you ?

*Tra.* My lord, Sir John Umfrevile turn'd me back  
 With joyful tidings ; and, being better horsed,  
 Out-rode me. After him came spurring hard  
 A gentleman, almost forspent with speed,  
 That stopp'd by me to breathe his bloodied horse.  
 He ask'd the way to Chester ; and of him  
 I did demand what news from Shrewsbury :  
 He told me that rebellion had bad luck  
 And that young Harry Percy's spur was cold.  
 With that, he gave his able horse the head,  
 And bending forward struck his armed heels  
 Against the panting sides of his poor jade  
 Up to the rowel-head, and starting so  
 He seem'd in running to devour the way,  
 Staying no longer question.

40

*North.* Ha ! Again :  
 Said he young Harry Percy's spur was cold ?  
 Of Hotspur Coldspur ? that rebellion  
 Had met ill luck ?

50

*L. Bard.* My lord, I'll tell you what ;  
 If my young lord your son have not the day,  
 Upon mine honour, for a silken point  
 I'll give my barony : never talk of it.

*North.* Why should that gentleman that rode by Travers  
 Give then such instances of loss ?

*L. Bard.* Who, he ?  
 He was some hilding fellow that had stolen  
 The horse he rode on, and, upon my life,  
 Spoke at a venture. Look, here comes more news.

*Enter MORTON.*

*North.* Yea, this man's brow, like to a title leaf,  
 Foretells the nature of a tragic volume :

60

So looks the strond whereon the imperious flood  
 Hath left a witness'd usurpation.  
 Say, Morton, didst thou come from Shrewsbury ?

*Mor.* I ran from Shrewsbury, my noble lord ;  
Where hateful death put on his ugliest mask  
To fright our party.

*North.* How doth my son and brother ?  
Thou tremblest ; and the whiteness in thy cheek  
Is apter than thy tongue to tell thy errand.  
Even such a man, so faint, so spiritless, 70  
So dull, so dead in look, so woe-begone,  
Drew Priam's curtain in the dead of night,  
And would have told him half his Troy was burnt ;  
But Priam found the fire ere he his tongue,  
And I my Percy's death ere thou report'st it.  
This thou wouldst say, ' Your son did thus and thus ;  
Your brother thus : so fought the noble Douglas :'  
Stopping my greedy ear with their bold deeds :  
But in the end, to stop my ear indeed,  
Thou hast a sigh to blow away this praise, 80  
Ending with ' Brother, son, and all are dead.'

*Mor.* Douglas is living, and your brother, yet ;  
But, for my lord your son,—

*North.* Why, he is dead.  
See what a ready tongue suspicion hath !  
He that but fears the thing he would not know  
Hath by instinct knowledge from others' eyes  
That what he fear'd is chanced. Yet speak, Morton ;  
Tell thou an earl his divination lies,  
And I will take it as a sweet disgrace  
And make thee rich for doing me such wrong. 90

*Mor.* You are too great to be by me gainsaid :  
Your spirit is too true, your fears too certain.

*North.* Yet, for all this, say not that Percy's dead.  
I see a strange confession in thine eye :  
Thou shakest thy head and hold'st it fear or sin  
To speak a truth. If he be slain, say so ;  
The tongue offends not that reports his death :  
And he doth sin that doth belie the dead,



Not he which says the dead is not alive.  
Yet the first bringer of unwelcome news 100  
Hath but a losing office, and his tongue  
Sounds ever after as a sullen bell,  
Remember'd knolling a departing friend.

*L. Bard.* I cannot think, my lord, your son is dead.

*Mor.* I am sorry I should force you to believe  
That which I would to God I had not seen ;  
But these mine eyes saw him in bloody state,  
Rendering faint quittance, wearied and out-breathed,  
To Harry Monmouth ; whose swift wrath beat down  
The never-daunted Percy to the earth, 110  
From whence with life he never more sprung up.  
In few, his death, whose spirit lent a fire  
Even to the dullest peasant in his camp,  
Being bruited once, took fire and heat away  
From the best-temper'd courage in his troops ;  
For from his metal was his party steel'd ;  
Which once in him abated, all the rest  
Turn'd on themselves, like dull and heavy lead :  
And as the thing that's heavy in itself,  
Upon enforcement flies with greatest speed, 120  
So did our men, heavy in Hotspur's loss,  
Lend to this weight such lightness with their fear  
That arrows fled not swifter toward their aim  
Than did our soldiers, aiming at their safety,  
Fly from the field. Then was that noble Worcester  
Too soon ta'en prisoner ; and that furious Scot,  
The bloody Douglas, whose well-labouring sword  
Had three times slain the appearance of the king,  
'Gan vail his stomach and did grace the shame  
Of those that turn'd their backs, and in his flight, 130  
Stumbling in fear, was took. The sum of all  
Is that the king hath won, and hath sent out  
A speedy power to encounter you, my lord,  
Under the conduct of young Lancaster

And Westmoreland. This is the news at full.

*North.* For this I shall have time enough to mourn.  
In poison there is physic ; and these news,  
Having been well, that would have made me sick,  
Being sick, have in some measure made me well :  
And as the wretch, whose fever-weaken'd joints, 140  
Like strengthless hinges, buckle under life,  
Impatient of his fit, breaks like a fire  
Out of his keeper's arms, even so my limbs,  
Weaken'd with grief, being now enraged with grief,  
Are thrice themselves. Hence, therefore, thou nice crutch !  
A scaly gauntlet now with joints of steel  
Must glove this hand : and hence, thou sickly quoif !  
Thou art a guard too wanton for the head  
Which princes, flesh'd with conquest, aim to hit.  
Now bind my brows with iron ; and approach 150  
The ragged'st hour that time and spite dare bring  
To frown upon the enraged Northumberland !  
Let heaven kiss earth ! now let not Nature's hand  
Keep the wild flood confined ! let order die !  
And let this world no longer be a stage  
To feed contention in a lingering act ;  
But let one spirit of the first-born Cain  
Reign in all bosoms, that, each heart being set  
On bloody courses, the rude scene may end,  
And darkness be the burier of the deed ! 160

*Tra.* This strained passion doth you wrong, my lord.

*L. Bard.* Sweet earl, divorce not wisdom from your honour.

*Mor.* The lives of all your loving complices  
Lean on your health ; the which, if you give o'er  
To stormy passion, must perforce decay.  
You cast the event of war, my noble lord,  
And summ'd the account of chance, before you said  
'Let us make head.' It was your presumise,  
That, in the dole of blows, your son might drop :  
You knew he walk'd o'er perils, on an edge, 170

More likely to fall in than to get o'er ;  
You were advised his flesh was capable  
Of wounds and scars and that his forward spirit  
Would lift him where most trade of danger ranged :  
Yet did you say ' Go forth ; ' and none of this,  
Though strongly apprehended, could restrain  
The stiff-borne action : what hath then befallen,  
Or what hath this bold enterprise brought forth  
More than that being which was like to be ?

*L. Bard.* We all that are engaged to this loss 180  
Knew that we ventured on such dangerous seas  
That if we wrought out life 'twas ten to one ;  
And yet we ventured, for the gain proposed  
Choked the respect of likely peril fear'd ;  
And since we are o'erset, venture again.  
Come, we will all put forth, body and goods.

*Mor.* 'Tis more than time : and, my most noble lord,  
I hear for certain, and do speak the truth,  
The gentle Archbishop of York is up  
With well-appointed powers : he is a man 190  
Who with a double surety binds his followers.  
My lord your son had only but the corpse,  
But shadows and the shows of men, to fight ;  
For that same word, rebellion, did divide  
The action of their bodies from their souls ;  
And they did fight with queasiness, constrain'd,  
As men drink potions, that their weapons only  
Seem'd on our side ; but, for their spirits and souls,  
This word, rebellion, it had froze them up,  
As fish are in a pond. But now the Bishop 200  
Turns insurrection to religion :  
Supposed sincere and holy in his thoughts,  
He's followed both with body and with mind ;  
And doth enlarge his rising with the blood  
Of fair King Richard, scraped from Pomfret stones ;  
Derives from heaven his quarrel and his cause ;

Tells them he doth bestride a bleeding land,  
Gasping for life under great Bolingbroke ;  
And more and less do flock to follow him.

*North.* I knew of this before ; but, to speak truth, 210  
This present grief had wiped it from my mind.  
Go in with me ; and counsel every man  
The aptest way for safety and revenge :  
Get posts and letters, and make friends with speed :  
Never so few, and never yet more need. [*Exeunt.*]

SCENE II. *London. A street.*

*Enter FALSTAFF, with his Page bearing his sword and buckler.*

*Fal.* Men of all sorts take a pride to gird at me : the brain of this foolish-compounded clay, man, is not able to invent any thing that tends to laughter, more than I invent or is invented on me ; I am not only witty in myself, but the cause that wit is in other men. / I do here walk before thee like a sow that hath overwhelmed all her litter but one. If the prince put thee into my service for any other reason than to set me off, why then I have no judgement. Thou mandrake, thou art fitter to be worn in my cap than to wait at my heels. I was never manned with an agate till now : but I will inset you neither in gold nor silver, but in vile apparel, and send you back again to your master, for a jewel,—the juvenal, the prince your master, whose chin is not yet fledged. I will sooner have a beard grow in the palm of my hand than he shall get one on his cheek ; and yet he will not stick to say his face is a face-royal : God may finish it when he will, 'tis not a hair amiss yet : he may keep it still at a face-royal, for a barber shall never earn sixpence out of it ; and yet he'll be crowing as if he had writ man ever since his father was a bachelor. He may keep his own grace, but he's almost out of mine, I can assure him. What said Master Dombledon about the satin for my short cloak and my slops ? 23



*Page.* He said, sir, you should procure him better assurance than Bardolph : he would not take his band and yours ; he liked not the security.

*Fal.* Let him be damned, like the glutton ! pray God his tongue be hotter ! a rascally yea-forsooth knave ! to bear a gentleman in hand, and then stand upon security ! The smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles ; and if a man is through with them in honest taking up, then they must stand upon security. I had as lief they would put ratsbane in my mouth as offer to stop it with security. I looked a' should have sent me two and twenty yards of satin, as I am a true knight, and he sends me security. Where's Bardolph ?

*Page.* He's gone into Smithfield to buy your worship a horse.

*Fal.* I bought him in Paul's, and he'll buy me a horse in Smithfield : an I could get me but a wife in the stews, I were manned, horsed, and wived. 41

*Enter the LORD CHIEF-JUSTICE and Servant.*

*Page.* Sir, here comes the nobleman that committed the prince for striking him about Bardolph.

*Fal.* Wait close ; I will not see him.

*Ch. Just.* What's he that goes there ?

*Serv.* Falstaff, an't please your lordship.

*Ch. Just.* He that was in question for the robbery ?

*Serv.* He, my lord : but he hath since done good service at Shrewsbury ; and, as I hear, is now going with some charge to the Lord John of Lancaster. 50

*Ch. Just.* What, to York ? Call him back again.

*Serv.* Sir John Falstaff !

*Fal.* Boy, tell him I am deaf.

*Page.* You must speak louder ; my master is deaf.

*Ch. Just.* I am sure he is, to the hearing of any thing good. Go, pluck him by the elbow ; I must speak with him.

*Serv.* Sir John !

*Fal.* What ! a young knave, and begging ! Is there not wars ? is there not employment ? doth not the king lack subjects ? do not the rebels need soldiers ? Though it be a shame to be on any side but one, it is worse shame to beg than to be on the worst side, were it worse than the name of rebellion can tell how to make it. 63

*Serv.* You mistake me, sir.

*Fal.* Why, sir, did I say you were an honest man ? setting my knighthood and my soldiership aside, I had lied in my throat, if I had said so.

*Serv.* I pray you, sir, then set your knighthood and your soldiership aside ; and give me leave to tell you, you lie in your throat, if you say I am any other than an honest man.

*Fal.* I give thee leave to tell me so ! I lay aside that which grows to me ! If thou gettest any leave of me, hang me ; if thou takest leave, thou wert better be hanged. You hunt counter : hence ! avaunt ! 74

*Serv.* Sir, my lord would speak with you.

*Ch. Just.* Sir John Falstaff, a word with you.

*Fal.* My good lord ! God give your lordship good time of day. I am glad to see your lordship abroad : I heard say your lordship was sick : I hope your lordship goes abroad by advice. Your lordship, though not clean past your youth, hath yet some smack of age in you, some relish of the saltiness of time ; and I most humbly beseech your lordship to have a reverent care of your health. 83

*Ch. Just.* Sir John, I sent for you before your expedition to Shrewsbury.

*Fal.* An't please your lordship, I hear his majesty is returned with some discomfort from Wales.

*Ch. Just.* I talk not of his majesty : you would not come when I sent for you.

*Fal.* And I hear, moreover, his highness is fallen into this same apoplexy. 91

*Ch. Just.* Well, God mend him ! I pray you, let me speak with you.

*Fal.* This apoplexy is, as I take it, a kind of lethargy, an't please your lordship ; a kind of sleeping in the blood, a tingling.

*Ch. Just.* What tell you me of it ? be it as it is.

*Fal.* It hath it original from much grief, from study and perturbation of the brain : I have read the cause of his effects in Galen : it is a kind of deafness. 100

*Ch. Just.* I think you are fallen into the disease ; for you hear not what I say to you.

*Fal.* Very well, my lord, very well : rather, an't please you, it is the disease of not listening, the malady of not marking, that I am troubled withal.

*Ch. Just.* To punish you by the heels would amend the attention of your ears ; and I care not if I do become your physician.

*Fal.* I am as poor as Job, my lord, but not so patient : your lordship may minister the potion of imprisonment to me in respect of poverty ; but how I should be your patient to follow your prescriptions, the wise may make some dram of a scruple, or indeed a scruple itself. 113

*Ch. Just.* I sent for you, when there were matters against you for your life, to come speak with me.

*Fal.* As I was then advised by my learned counsel in the laws of this land-service, I did not come.

*Ch. Just.* Well, the truth is, Sir John, you live in great infamy.

*Fal.* He that buckles him in my belt cannot live in less.

*Ch. Just.* Your means are very slender, and your waste is great. 122

*Fal.* I would it were otherwise ; I would my means were greater, and my waist slenderer.

*Ch. Just.* You have misled the youthful prince.

*Fal.* The young prince hath misled me : I am the fellow with the great belly, and he my dog.

*Ch. Just.* Well, I am loath to gall a new-healed wound : your day's service at Shrewsbury hath a little gilded over

your night's exploit on Gad's-hill : you may thank the unquiet time for your quiet o'erposting that action. 131

*Fal.* My lord ?

*Ch. Just.* But since all is well, keep it so : wake not a sleeping wolf.

*Fal.* To wake a wolf is as bad as to smell a fox.

*Ch. Just.* What ! you are as a candle, the better part burnt out.

*Fal.* A wassail candle, my lord, all tallow : if I did say of wax, my growth would approve the truth.

*Ch. Just.* There is not a white hair on your face but should have his effect of gravity. 141

*Fal.* His effect of gravy, gravy, gravy.

*Ch. Just.* You follow the young prince up and down, like his ill angel.

*Fal.* Not so, my lord ; your ill angel is light ; but I hope he that looks upon me will take me without weighing : and yet, in some respects, I grant, I cannot go : I cannot tell. Virtue is of so little regard in these costermonger times that true valour is turned bear-herd : pregnancy is made a tapster, and hath his quick wit wasted in giving reckonings : all the other gifts appertinent to man, as the malice of this age shapes them, are not worth a gooseberry. You that are old consider not the capacities of us that are young ; you do measure the heat of our livers with the bitterness of your galls : and we that are in the vaward of our youth, I must confess, are wags too. 156

*Ch. Just.* Do you set down your name in the scroll of youth, that are written down old with all the characters of age ? Have you not a moist eye ? a dry hand ? a yellow cheek ? a white beard ? a decreasing leg ? an increasing belly ? is not your voice broken ? your wind short ? your chin double ? your wit single ? and every part about you blasted with antiquity ? and will you yet call yourself young ? Fie, fie, fie, Sir John ! 164

*Fal.* My lord, I was born about three of the clock in the



afternoon, with a white head and something a round belly. For my voice, I have lost it with halloing and singing of anthems. To approve my youth further, I will not: the truth is, I am only old in judgement and understanding; and he that will caper with me for a thousand marks, let him lend me the money, and have at him! For the box of the ear that the prince gave you, he gave it like a rude prince, and you took it like a sensible lord. I have checked him for it, and the young lion repents; marry, not in ashes and sackcloth, but in new silk and old sack. 175

*Ch. Just.* Well, God send the prince a better companion!

*Fal.* God send the companion a better prince! I cannot rid my hands of him.

*Ch. Just.* Well, the king has severed you and Prince Harry: I hear you are going with Lord John of Lancaster against the Archbishop and the Earl of Northumberland. 182

*Fal.* Yea; I thank your pretty sweet wit for it. But look you pray, all you that kiss my lady Peace at home, that our armies join not in a hot day; for, by the Lord, I take but two shirts out with me, and I mean not to sweat extraordinarily: if it be a hot day, and I brandish any thing but a bottle, I would I might never spit white again. There is not a dangerous action can peep out his head but I am thrust upon it: well, I cannot last ever: but it was alway yet the trick of our English nation, if they have a good thing, to make it too common. If ye will needs say I am an old man, you should give me rest. I would to God my name were not so terrible to the enemy as it is: I were better to be eaten to death with a rust than to be scoured to nothing with perpetual motion.

*Ch. Just.* Well, be honest, be honest; and God bless your expedition!

*Fal.* Will your lordship lend me a thousand pounds to furnish me forth? 200

*Ch. Just.* Not a penny, not a penny; you are too impatient

to bear crosses. Fare you well : commend me to my cousin Westmoreland.

[*Exeunt Chief-Justice and Servant.*]

*Fal.* If I do, fillip me with a three-man beetle. Boy !

*Page.* Sir ?

*Fal.* What money is in my purse ?

*Page.* Seven groats and two pence. 207

*Fal.* I can get no remedy against this consumption of the purse : borrowing only lingers and lingers it out, but the disease is incurable. Go bear this letter to my Lord of Lancaster ; this to the prince ; this to the Earl of Westmoreland ; and this to old Mistress Ursula, whom I have weekly sworn to marry since I perceived the first white hair on my chin. About it : you know where to find me. [*Exeunt.*]

SCENE III. *York. The ARCHBISHOP'S palace.*

*Enter the ARCHBISHOP, the LORDS HASTINGS, MOWBRAY, and BARDOLPH.*

*Arch.* Thus have you heard our cause and known our means ;  
And, my most noble friends, I pray you all,  
Speak plainly your opinions of our hopes :  
And first, lord marshal, what say you to it ?

*Mowb.* I well allow the occasion of our arms ;  
But gladly would be better satisfied  
How in our means we should advance ourselves  
To look with forehead bold and big enough  
Upon the power and puissance of the king.

*Hast.* Our present musters grow upon the file 10  
To five and twenty thousand men of choice ;  
And our supplies live largely in the hope  
Of great Northumberland, whose bosom burns  
With an incensed fire of injuries.

*L. Bard.* The question then, Lord Hastings, standeth thus ;  
Whether our present five and twenty thousand  
May hold up head without Northumberland ?

*Hast.* With him we may.

*L. Bard.*

Yea, marry, there 's the point :

But if without him we be thought too feeble,  
My judgement is, we should not step too far 20  
Till we had his assistance by the hand ;  
For in a theme so bloody-faced as this  
Conjecture, expectation, and surmise  
Of aids incertain should not be admitted.

*Hast.* 'Tis very true, Lord Bardolph ; for indeed  
It was young Hotspur's case at Shrewsbury.

*L. Bard.* It was, my lord ; who lined himself with hope,  
Eating the air on promise of supply,  
Flattering himself in project of a power  
Much smaller than the smallest of his thoughts : 30  
And so, with great imagination  
Proper to madmen, led his powers to death  
And winking leap'd into destruction.

*Hast.* But, by your leave, it never yet did hurt  
To lay down likelihoods and forms of hope.

*L. Bard.* Yes, if this present quality of war,  
Indeed the instant action—a cause on foot—  
Lives so in hope as in an early spring  
We see the appearing buds ; which to prove fruit,  
Hope gives not so much warrant as despair 40  
That frosts will bite them. When we mean to build,  
We first survey the plot, then draw the model ;  
And when we see the figure of the house,  
Then must we rate the cost of the erection ;  
Which if we find outweighs ability,  
What do we then but draw anew the model  
In fewer offices, or at last desist  
To build at all ? Much more, in this great work,  
Which is almost to pluck a kingdom down  
And set another up, should we survey 50  
The plot of situation and the model,  
Consent upon a sure foundation,  
Question surveyors, know our own estate,

How able such a work to undergo,  
To weigh against his opposite ; or else  
We fortify in paper and in figures,  
Using the names of men instead of men :  
Like one that draws the model of a house  
Beyond his power to build it ; who, half through,  
Gives o'er and leaves his part-created cost 60  
A naked subject to the weeping clouds  
And waste for churlish winter's tyranny.

*Hast.* Grant that our hopes, yet likely of fair birth,  
Should be still-born, and that we now possess'd  
The utmost man of expectation,  
I think we are a body strong enough,  
Even as we are, to equal with the king.

*L. Bard.* What, is the king but five and twenty thousand?

*Hast.* To us no more ; nay, not so much, Lord Bardolph.  
For his divisions, as the times do brawl, 70  
Are in three heads : one power against the French,  
And one against Glendower ; perforce a third  
Must take up us : so is the unfirm king  
In three divided ; and his coffers sound  
With hollow poverty and emptiness.

*Arch.* That he should draw his several strengths together  
And come against us in full puissance,  
Need not be dreaded.

*Hast.* If he should do so,  
He leaves his back unarm'd, the French and Welsh  
Baying him at the heels : never fear that. 80

*L. Bard.* Who is it like should lead his forces hither ?

*Hast.* The Duke of Lancaster and Westmoreland ;  
Against the Welsh, himself and Harry Monmouth :  
But who is substituted 'gainst the French,  
I have no certain notice.

*Arch.* Let us on,  
And publish the occasion of our arms.  
The commonwealth is sick of their own choice ;



Their over-greedy love hath surfeited :  
 An habitation giddy and unsure  
 Hath he that buildeth on the vulgar heart. 90  
 O thou fond many, with what loud applause  
 Didst thou beat heaven with blessing Bolingbroke,  
 Before he was what thou wouldst have him be !  
 And being now trimm'd in thine own desires,  
 Thou, beastly feeder, art so full of him,  
 That thou provokest thyself to cast him up.  
 So, so, thou common dog, didst thou disgorge  
 Thy glutton bosom of the royal Richard ;  
 And now thou wouldst eat thy dead vomit up,  
 And howl'st to find it. What trust is in these times ? 100  
 They that, when Richard lived, would have him die,  
 Are now become enamour'd on his grave :  
 Thou, that threw'st dust upon his goodly head  
 When through proud London he came sighing on  
 After the admired heels of Bolingbroke,  
 Criest now 'O earth, yield us that king again,  
 And take thou this !' O thoughts of men accursed !  
 Past and to come seems best ; things present worst.  
*Mowb.* Shall we go draw our numbers and set on ?  
*Hast.* We are time's subjects, and time bids be gone. 110  
 [Exeunt.

## ACT II.

SCENE I. *London. A street.*

*Enter* HOSTESS, FANG *and his Boy with her, and* SNARE *following.*

*Host.* Master Fang, have you entered the action ?

*Fang.* It is entered.

*Host.* Where's your yeoman ? Is't a lusty yeoman ! will a' stand to 't ?

*Fang.* Sirrah, where 's Snare ?

*Host.* O Lord, ay ! good Master Snare.

*Snare.* Here, here.

*Fang.* Snare, we must arrest Sir John Falstaff.

*Host.* Yea, good Master Snare ; I have entered him and all.

*Snare.* It may chance cost some of us our lives, for he will stab. 12

*Host.* Alas the day ! take heed of him ; in good faith, he cares not what mischief he does, if his weapon be out : he will foin like any devil ; he will spare neither man, woman, nor child.

*Fang.* If I can close with him, I care not for his thrust.

*Host.* No, nor I neither : I'll be at your elbow.

*Fang.* An I but fist him once ; an a' come but within my vice,— 20

*Host.* I am undone by his going ; I warrant you, he's an infinitive thing upon my score. Good Master Fang, hold him sure : good Master Snare, let him not 'scape. A' comes continually to Pie-corner—saving your manhoods—to buy a saddle ; and he is indited to dinner to the Lubber's-head in Lumbert street, to Master Smooth's the silk-man : I pray ye, since my exion is entered and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long one for a poor lone woman to bear : and I have borne, and borne, and borne, and have been fubbed off, and fubbed off, and fubbed off, from this day to that day, that it is a shame to be thought on. There is no honesty in such dealing ; unless a woman should be made an ass and a beast, to bear every knave's wrong. Yonder he comes ; and that arrant malmsey-nose knave, Bardolph, with him. Do your offices, do your offices : Master Fang and Master Snare, do me, do me, do me your offices. 37

*Enter FALSTAFF, Page, and BARDOLPH.*

*Fal.* How now ! whose mare's dead ? what's the matter ?

*Fang.* Sir John, I arrest you at the suit of Mrs. Quickly.

*Fal.* Away, varlets! Draw, Bardolph: cut me off the villain's head: throw the quean in the channel. 41

*Host.* Throw me in the channel! I'll throw thee in the channel. Wilt thou? Wilt thou? thou rogue! Murder, murder! Ah, thou honey-suckle villain! wilt thou kill God's officers and the king's? Ah, thou honey-seed rogue! thou art a honey-seed, a man-queller, and a woman-queller.

*Fal.* Keep them off, Bardolph.

*Fang.* A rescue! a rescue!

*Host.* Good people, bring a rescue or two. Thou wo't, wo't thou? thou wo't, wo't ta? do, do, thou rogue! do, thou hemp-seed! 51

*Fal.* Away, you scullion! you rampallian! you fustilarian!

*Enter the LORD CHIEF-JUSTICE, and his men.*

*Ch. Just.* What is the matter? keep the peace here, ho!

*Host.* Good my lord, be good to me. I beseech you, stand to me.

*Ch. Just.* How now, Sir John! what are you brawling here?

Doth this become your place, your time and business?

You should have been well on your way to York.

Stand from him, fellow: wherefore hang'st upon him? 59

*Host.* O my most worshipful lord, an't please your grace, I am a poor widow of Eastcheap, and he is arrested at my suit.

*Ch. Just.* For what sum?

*Host.* It is more than for some, my lord; it is for all, all I have. He hath eaten me out of house and home; he hath put all my substance into that fat belly of his: but I will have some of it out again, or I will ride thee o' nights like the mare.

*Ch. Just.* How comes this, Sir John? Fie! what man of good temper would endure this tempest of exclamation? Are you not ashamed to enforce a poor widow to so rough a course to come by her own? 71

*Fal.* What is the gross sum that I owe thee?

*Host.* Marry, if thou wert an honest man, thyself and the money too. Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin-chamber, at the round table, by a sea-coal fire, upon Wednesday in Wheeson week, when the prince broke thy head for liking his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me and make me my lady thy wife. Canst thou deny it? Did not goodwife Keech, the butcher's wife, come in then and call me gossip Quickly? coming in to borrow a mess of vinegar; telling us she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound? And didst thou not, when she was gone down stairs, desire me to be no more so familiarity with such poor people; saying that ere long they should call me madam? And didst thou not kiss me and bid me fetch thee thirty shillings? I put thee now to thy book-oath: deny it, if thou canst. 89

*Fal.* My lord, this is a poor mad soul; and she says up and down the town that her eldest son is like you: she hath been in good case, and the truth is, poverty hath distracted her. But for these foolish officers, I beseech you I may have redress against them.

*Ch. Just.* Sir John, Sir John, I am well acquainted with your manner of wrenching the true cause the false way. It is not a confident brow, nor the throng of words that come with such more than impudent sauciness from you, can thrust me from a level consideration: you have, as it appears to me, practised upon the easy-yielding spirit of this woman, and made her serve your uses both in purse and in person. 101

*Host.* Yea, in truth, my lord.

*Ch. Just.* Pray thee, peace. Pay her the debt you owe her, and unpay the villany you have done her: the one you may do with sterling money, and the other with current repentance.

*Fal.* My lord, I will not undergo this sneap without reply. You call honourable boldness impudent sauciness: if a man



will make courtesy and say nothing, he is virtuous : no, my lord, my humble duty remembered, I will not be your suitor. I say to you, I do desire deliverance from these officers, being upon hasty employment in the king's affairs. 112

*Ch. Just.* You speak as having power to do wrong : but answer in the effect of your reputation, and satisfy the poor woman.

*Fal.* Come hither, hostess.

*Enter GOWER.*

*Ch. Just.* Now, Master Gower, what news ?

*Gow.* The king, my lord, and Harry Prince of Wales  
Are near at hand : the rest the paper tells.

*Fal.* As I am a gentleman. 120

*Host.* Faith, you said so before.

*Fal.* As I am a gentleman. Come, no more words of it.

*Host.* By this heavenly ground I tread on, I must be fain to pawn both my plate and the tapestry of my dining-chambers.

*Fal.* Glasses, glasses, is the only drinking : and for thy walls, a pretty slight drollery, or the story of the Prodigal, or the German hunting in water-work, is worth a thousand of these bed-hangings and these fly-bitten tapestries. Let it be ten pound, if thou canst. Come, and 'twere not for thy humours, there's not a better wench in England. Go, wash thy face, and draw the action. Come, thou must not be in this humour with me ; dost not know me ? come, come, I know thou wast set on to this.

*Host.* Pray thee, Sir John, let it be but twenty nobles : i' faith, I am loath to pawn my plate, so God save me, la !

*Fal.* Let it alone ; I'll make other shift : you'll be a fool still. 138

*Host.* Well, you shall have it, though I pawn my gown. I hope you'll come to supper. You'll pay me all together ?

*Fal.* Will I live ? [*To Bardolph*] Go, with her, with her ; hook on, hook on.

*Host.* Will you have Doll Tearsheet meet you at supper?

*Fal.* No more words; let's have her.

[*Exeunt Hostess, Bardolph, Officers, and Boy.*]

*Ch. Just.* I have heard better news.

*Fal.* What's the news, my lord?

*Ch. Just.* Where lay the king last night?

*Gow.* At Basingstoke, my lord.

*Fal.* I hope, my lord, all's well: what is the news, my lord? 150

*Ch. Just.* Come all his forces back?

*Gow.* No; fifteen hundred foot, five hundred horse,  
Are march'd up to my lord of Lancaster,  
Against Northumberland and the Archbishop.

*Fal.* Comes the king back from Wales, my noble lord?

*Ch. Just.* You shall have letters of me presently:  
Come, go along with me, good Master Gower.

*Fal.* My lord!

*Ch. Just.* What's the matter? 159

*Fal.* Master Gower, shall I entreat you with me to dinner?

*Gow.* I must wait upon my good lord here; I thank you,  
good Sir John.

*Ch. Just.* Sir John, you loiter here too long, being you are  
to take soldiers up in counties as you go.

*Fal.* Will you sup with me, Master Gower?

*Ch. Just.* What foolish master taught you these manners,  
Sir John?

*Fal.* Master Gower, if they become me not, he was a fool  
that taught them me. This is the right fencing grace, my  
lord; tap for tap, and so part fair. 170

*Ch. Just.* Now the Lord lighten thee! thou art a great fool.

[*Exeunt.*]

SCENE II. *London. Another street.*

*Enter PRINCE HENRY and POINS.*

*Prince.* Before God, I am exceeding weary.

*Poins.* Is't come to that? I had thought weariness durst  
not have attached one of so high blood.

*Prince.* Faith, it does me ; though it discolours the complexion of my greatness to acknowledge it. Doth it not show vilely in me to desire small beer ?

*Poins.* Why, a prince should not be so loosely studied as to remember so weak a composition. 8

*Prince.* Belike then my appetite was not princely got ; for, by my troth, I do now remember the poor creature, small beer. But, indeed, these humble considerations make me out of love with my greatness. What a disgrace is it to me to remember thy name ! or to know thy face to-morrow ! or to take note how many pair of silk stockings thou hast, viz. these, and those that were thy peach-coloured ones ! or to bear the inventory of thy shirts, as, one for superfluity, and another for use ! But that the tennis-court-keeper knows better than I ; for it is a low ebb of linen with thee when thou keepest not racket there ; as thou hast not done a great while, because the rest of thy low countries have made a shift to eat up thy holland. 21

*Poins.* How ill it follows, after you have laboured so hard, you should talk so idly ! Tell me, how many good young princes would do so, their fathers being so sick as yours at this time is ?

*Prince.* Shall I tell thee one thing, Poins ?

*Poins.* Yes, faith ; and let it be an excellent good thing.

*Prince.* It shall serve among wits of no higher breeding than thine.

*Poins.* Go to ; I stand the push of your one thing that you will tell. 31

*Prince.* Marry, I tell thee, it is not meet that I should be sad, now my father is sick : albeit I could tell to thee, as to one it pleases me, for fault of a better, to call my friend, I could be sad, and sad indeed too.

*Poins.* Very hardly upon such a subject.

*Prince.* By this hand, thou thinkest me as far in the devil's book as thou and Falstaff for obduracy and persistency : let the end try the man. But I tell thee, my heart bleeds

inwardly that my father is so sick : and keeping such vile company as thou art hath in reason taken from me all ostentation of sorrow. 42

*Poins.* The reason ?

*Prince.* What wouldst thou think of me, if I should weep ?

*Poins.* I would think thee a most princely hypocrite.

*Prince.* It would be every man's thought ; and thou art a blessed fellow to think as every man thinks : never a man's thought in the world keeps the road-way better than thine : every man would think me an hypocrite indeed. And what accites your most worshipful thought to think so ? 50

*Poins.* Why, because you have been so lewd and so much engrafted to Falstaff.

*Prince.* And to thee.

*Poins.* By this light, I am well spoke on ; I can hear it with mine own ears : the worst that they can say of me is that I am a second brother and that I am a proper fellow of my hands ; and those two things, I confess, I cannot help. By the mass, here comes Bardolph.

*Enter BARDOLPH and Page.*

*Prince.* And the boy that I gave Falstaff : a' had him from me Christian ; and look, if the fat villain have not transformed him ape. 61

*Bard.* God save your grace !

*Prince.* And yours, most noble Bardolph !

*Bard.* Come, you virtuous ass, you bashful fool, must you be blushing ? wherefore blush you now ? What a maidenly man-at-arms are you become !

*Page.* A' calls me e'en now, my lord, through a red lattice, and I could discern no part of his face from the window : at last I spied his eyes, and methought he had made two holes in the ale-wife's new petticoat and so peeped through. 70

*Prince.* Has not the boy profited ?

*Bard.* Away, you upright rabbit, away !

*Page.* Away, you rascally Althæa's dream, away !



*Prince.* Instruct us, boy ; what dream, boy ?

*Page.* Marry, my lord, Althæa dreamed she was delivered of a fire-brand ; and therefore I call him her dream.

*Prince.* A crown's worth of good interpretation : there 'tis, boy.

*Poins.* O, that this good blossom could be kept from cankers ! Well, there is sixpence to preserve thee. 80

*Bard.* An you do not make him hanged among you, the gallows shall have wrong.

*Prince.* And how doth thy master, Bardolph ?

*Bard.* Well, my lord. He heard of your grace's coming to town : there's a letter for you.

*Poins.* Delivered with good respect. And how doth the martlemas, your master ?

*Bard.* In bodily health, sir.

*Poins.* Marry, the immortal part needs a physician ; but that moves not him : though that be sick, it dies not. 90

*Prince.* I do allow this wen to be as familiar with me as my dog ; and he holds his place ; for look you how he writes.

*Poins.* [*Reads*] 'John Falstaff, knight,'—every man must know that, as oft as he has occasion to name himself : even like those that are kin to the king ; for they never prick their finger but they say, 'There's some of the king's blood spilt.' 'How comes that ?' says he, that takes upon him not to conceive. The answer is as ready as a borrower's cap, 'I am the king's poor cousin, sir.' 100

*Prince.* Nay, they will be kin to us, or they will fetch it from Japhet. But to the letter :

*Poins.* [*Reads*] 'Sir John Falstaff, knight, to the son of the king, nearest his father, Harry Prince of Wales, greeting.' Why, this is a certificate.

*Prince.* Peace !

*Poins.* [*Reads*] 'I will imitate the honourable Romans in brevity :' he sure means brevity in breath, short-winded. 'I commend me to thee, I commend thee, and I leave thee.

Be not too familiar with Poins ; for he misuses thy favours so much, that he swears thou art to marry his sister Nell. Repent at idle times as thou mayest ; and so, farewell. 112

‘Thine, by yea and no, which is as much as to say, as thou usest him, JACK FALSTAFF with my familiars, JOHN with my brothers and sisters, and SIR JOHN with all Europe.’

My lord, I ’ll steep this letter in sack and make him eat it.

*Prince.* That’s to make him eat twenty of his words. But do you use me thus, Ned ? must I marry your sister ?

*Poins.* God send the wench no worse fortune ! But I never said so. 121

*Prince.* Well, thus we play the fools with the time, and the spirits of the wise sit in the clouds and mock us. Is your master here in London ?

*Bard.* Yea, my lord.

*Prince.* Where sups he ? doth the old boar feed in the old frank ?

*Bard.* At the old place, my lord, in Eastcheap.

*Prince.* What company ?

*Page.* Ephesians, my lord, of the old church. 130

*Prince.* Sup any women with him ?

*Page.* None, my lord, but old Mistress Quickly and Mistress Doll Tearsheet.

*Prince.* What pagan may that be ?

*Page.* A proper gentlewoman, sir, and a kinswoman of my master’s.

*Prince.* Shall we steal upon them, Ned, at supper ?

*Poins.* I am your shadow, my lord ; I ’ll follow you.

*Prince.* Sirrah, you boy, and Bardolph, no word to your master that I am yet come to town : there’s for your silence.

*Bard.* I have no tongue, sir. 141

*Page.* And for mine, sir, I will govern it.

*Prince.* Fare-you well ; go. [*Exeunt Bardolph and Page.*]  
How might we see Falstaff bestow himself to-night in his true colours, and not ourselves be seen ?

*Poins.* Put on two leathern jerkins and aprons, and wait upon him at his table as drawers.

*Prince.* From a God to a bull? a heavy descension! it was Jove's case. From a prince to a prentice? a low transformation! that shall be mine; for in every thing the purpose must weigh with the folly. Follow me, Ned. [*Exeunt.*]

SCENE III. *Warkworth. Before the castle.*

*Enter* NORTHUMBERLAND, LADY NORTHUMBERLAND,  
and LADY PERCY.

*North.* I pray thee, loving wife, and gentle daughter,  
Give even way unto my rough affairs;  
Put not you on the visage of the times  
And be like them to Percy troublesome.

*Lady N.* I have given over, I will speak no more:  
Do what you will; your wisdom be your guide.

*North.* Alas, sweet wife, my honour is at pawn;  
And, but my going, nothing can redeem it.

*Lady P.* O yet, for God's sake, go not to these wars!  
The time was, father, that you broke your word, 10  
When you were more endear'd to it than now;  
When your own Percy, when my heart's dear Harry,  
Threw many a northward look to see his father  
Bring up his powers; but he did long in vain.  
Who then persuaded you to stay at home?  
There were two honours lost, yours and your son's.  
For yours, the God of heaven brighten it!  
For his, it stuck upon him as the sun  
In the grey vault of heaven, and by his light  
Did all the chivalry of England move 20  
To do brave acts: he was indeed the glass  
Wherein the noble youth did dress themselves:  
He had no legs that practised not his gait;  
And speaking thick, which nature made his blemish,  
Became the accents of the valiant;

For those that could speak low and tardily  
Would turn their own perfection to abuse,  
To seem like him ; so that in speech, in gait,  
In diet, in affections of delight,  
In military rules, humours of blood, 20  
He was the mark and glass, copy and book,  
That fashion'd others. And him, O wondrous him !  
O miracle of men ! him did you leave,  
Second to none, unseconded by you,  
To look upon the hideous god of war  
In disadvantage ; to abide a field  
Where nothing but the sound of Hotspur's name  
Did seem defensible : so you left him.  
Never, O never, do his ghost the wrong  
To hold your honour more precise and nice 40  
With others than with him ! let them alone :  
The marshal and the archbishop are strong :  
Had my sweet Harry had but half their numbers,  
To-day might I, hanging on Hotspur's neck,  
Have talk'd of Monmouth's grave.

*North.* Beshrew your heart,  
Fair daughter, you do draw my spirits from me  
With new lamenting ancient oversights.  
But I must go and meet with danger there,  
Or it will seek me in another place  
And find me worse provided.

*Lady N.* O, fly to Scotland, 50  
Till that the nobles and the armed commons  
Have of their puissance made a little taste.

*Lady P.* If they get ground and vantage of the king,  
Then join you with them, like a rib of steel,  
To make strength stronger ; but, for all our loves,  
First let them try themselves. So did your son ;  
He was so suffer'd : so came I a widow ;  
And never shall have length of life enough  
To rain upon remembrance with mine eyes,



That it may grow and sprout as high as heaven, 60  
For recordation to my noble husband.

*North.* Come, come, go in with me. 'Tis with my mind  
As with the tide swell'd up unto his height  
That makes a still-stand, running neither way :  
Fain would I go to meet the archbishop,  
But many thousand reasons hold me back.  
I will resolve for Scotland : there am I,  
Till time and vantage crave my company. [*Exeunt.*

SCENE IV. *London. The Boar's-head Tavern in Eastcheap.*

*Enter two Drawers.*

*First Draw.* What the devil hast thou brought there ?  
apple-johns ? thou knowest Sir John cannot endure an  
apple-john.

*Sec. Draw.* Mass, thou sayest true. The prince once set a  
dish of apple-johns before him, and told him there were five  
more Sir Johns, and, putting off his hat, said 'I will now  
take my leave of these six dry, round, old, withered knights.'  
It angered him to the heart : but he hath forgot that. 8

*First Draw.* Why, then, cover, and set them down : and  
see if thou canst find out Sneak's noise ; Mistress Tearsheet  
would fain hear some music. Dispatch : the room where  
they supped is too hot ; they 'll come in straight.

*Sec. Draw.* Sirrah, here will be the prince and Master  
Poins anon ; and they will put on two of our jerkins and  
aprons ; and Sir John must not know of it : Bardolph hath  
brought word.

*First Draw.* By the mass, here will be old Utis : it will be  
an excellent stratagem. 18

*Sec. Draw.* I 'll see if I can find out Sneak. [*Exit.*

*Enter Hostess and DOLL TEARSHEET.*

*Host.* I' faith, sweetheart, methinks now you are in an  
excellent good temperality : your pulside beats as extra-

ordinarily as heart would desire ; and your colour, I warrant you, is as red as any rose, in good truth, la ! But, i' faith, you have drunk too much canaries ; and that 's a marvellous searching wine, and it perfumes the blood ere one can say 'What's this ?' How do you now ?

*Dol.* Better than I was : hem !

*Host.* Why, that 's well said ; a good heart 's worth gold.  
Lo, here comes Sir John. 29

*Enter FALSTAFF.*

*Fal.* [*Singing*] 'When Arthur first in court.' [*Exit First Drawer*].—[*Singing*] 'And was a worthy king.' How now, Mistress Doll !

*Host.* Sick of a calm ; yea, good faith.

*Fal.* So is all her sect ; an they be once in a calm, they are sick.

*Dol.* You muddy rascal, is that all the comfort you give me ?

*Host.* By my troth, this is the old fashion ; you two never meet but you fall to some discord : you are both, i' good truth, as rheumatic as two dry toasts ; you cannot one bear with another's confirmities. What ! one must bear, and that must be you : you are the weaker vessel, as they say, the emptier vessel.

*Dol.* Can a weak empty vessel bear such a huge full hogs-head ? there 's a whole merchant's venture of Bourdeaux stuff in him ; you have not seen a hulk better stuffed in the hold. Come, I'll be friends with thee, Jack : thou art going to the wars ; and whether I shall ever see thee again or no, there is nobody cares. 50

*Re-enter First Drawer.*

*First Draw.* Sir, Ancient Pistol 's below, and would speak with you.

*Dol.* Hang him, swaggering rascal ! let him not come hither : it is the foul-mouthed'st rogue in England.

*Host.* If he swagger, let him not come here : no, by my faith ; I must live among my neighbours ; I'll no swaggerers : I am in good name and fame with the very best : shut the door ; there comes no swaggerers here : I have not lived all this while, to have swaggering now : shut the door, I pray you. 60

*Fal.* Dost thou hear, hostess ?

*Host.* Pray ye, pacify yourself, Sir John : there comes no swaggerers here.

*Fal.* Dost thou hear ? it is mine ancient.

*Host.* Tilly-fally, Sir John, ne'er tell me : your ancient swaggerer comes not in my doors. I was before Master Tisick, the deputy, t'other day ; and, as he said to me, 'twas no longer ago than Wednesday last, 'I good faith, neighbour Quickly,' says he ; Master Dumbe, our minister, was by then ; 'neighbour Quickly,' says he, 'receive those that are civil ; for,' said he, 'you are in an ill name : ' now a' said so, I can tell whereupon ; 'for,' says he, 'you are an honest woman, and well thought on ; therefore take heed what guests you receive : receive,' says he, 'no swaggering companions.' There comes none here : you would bless you to hear what he said : no, I'll no swaggerers. 76

*Fal.* He's no swaggerer, hostess ; a tame cheater, i' faith ; you may stroke him as gently as a puppy greyhound : he'll not swagger with a Barbary hen, if her feathers turn back in any show of resistance. Call him up, drawer. [*Exit First Drawer.*]

*Host.* Cheater, call you him ? I will bar no honest man my house, nor no cheater : but I do not love swaggering, by my troth ; I am the worse, when one says swagger : feel, masters, how I shake ; look you, I warrant you.

*Dol.* So you do, hostess.

*Host.* Do I ? yea, in very truth, do I, an 'twere an aspen leaf : I cannot abide swaggerers.

*Enter* PISTOL, BARDOLPH, and Page.

*Pist.* God save you, Sir John !

*Fal.* Welcome, Ancient Pistol. Here, Pistol, I charge you with a cup of sack : do you discharge upon mine hostess. 90

*Host.* Come, I'll drink no more than will do me good, for no man's pleasure, I.

*Pist.* Then to you, Mistress Dorothy ; I will charge you.

*Dol.* Charge me ! I scorn you, scurvy companion. What ! you poor, base, rascally, cheating, lack-linen mate ! Away, you mouldy rogue, away !

*Pist.* I know you, Mistress Dorothy.

*Dol.* Away, you cut-purse rascal ! you filthy bung, away ! by this wine, I'll thrust my knife in your mouldy chaps, an you play the saucy cuttle with me. Away, you bottle-ale rascal ! you basket-hilt stale juggler, you ! Since when, I pray you, sir ? God's light, with two points on your shoulder ? much ! 103

*Pist.* God let me not live, but I will murder your ruff for this.

*Fal.* No more, Pistol ; I would not have you go off here : discharge yourself of our company, Pistol.

*Host.* No, good Captain Pistol ; not here, sweet captain.

*Dol.* Captain ! thou abominable damned cheater, art thou not ashamed to be called captain ? An captains were of my mind, they would truncheon you out, for taking their names upon you before you have earned them. You a captain ! you slave, for what ? He a captain ! hang him, rogue ! he lives upon mouldy stewed prunes and dried cakes. A captain ! God's light, these villains will make the word as odious as the word 'occupy ;' which was an excellent good word before it was ill sorted : therefore captains had need look to 't.

*Bard.* Pray thee, go down, good ancient.

*Fal.* Hark thee hither, Mistress Doll. 120

*Pist.* Not I : I tell thee what, Corporal Bardolph, I could tear her : I'll be revenged of her.

*Page.* Pray thee, go down.

*Pist.* I'll see her damned first ; to Pluto's damned lake, by



this hand, to the infernal deep, with Erebus and tortures vile also. Hold hook and line, say I. Down, down, dogs ! down, faitors ! Have we not Hiren here ?

*Host.* Good Captain Peesel, be quiet ; 'tis very late, i' faith : I beseech you now, aggravate your choler.

*Pist.* These be good humours, indeed ! Shall pack-horses  
And hollow pamper'd jades of Asia, 131  
Which cannot go but thirty mile a-day,  
Compare with Cæsars, and with Cannibals,  
And Trojan Greeks ? nay, rather damn them with  
King Cerberus ; and let the welkin roar.  
Shall we fall foul for toys ?

*Host.* By my troth, captain, these are very bitter words.

*Bard.* Be gone, good ancient : this will grow to a brawl anon.

*Pist.* Die men like dogs ! give crowns like pins ! Have we not Hiren here ? 141

*Host.* O' my word, captain, there's none such here. What ! do you think I would deny her ? For God's sake, be quiet.

*Pist.* Then feed, and be fat, my fair Calipolis.  
Come, gives's some sack.  
'Si fortune me tormente, sperato me contento.'  
Fear we broadsides ? no, let the fiend give fire :  
Give me some sack : and, sweetheart, lie thou there.

[*Laying down his sword.*]

Come we to full points here ; and are etceteras nothing ?

*Fal.* Pistol, I would be quiet. 150

*Pist.* Sweet knight, I kiss thy neif : what ! we have seen the seven stars.

*Dol.* For God's sake, thrust him down stairs : I cannot endure such a fustian rascal.

*Pist.* Thrust him down stairs !

*Fal.* Quoit him down, Bardolph, like a shove-groat shilling : nay, an a' do nothing but speak nothing, a' shall be nothing here.

*Bard.* Come, get you down stairs.

*Pist.* What ! shall we have incision ? shall we imbrue ?

[*Snatching up his sword.*

Then death rock me asleep, abridge my doleful days ! 161

Why, then, let grievous, ghastly, gaping wounds

Untwine the Sisters Three ! Come, Atropos, I say !

*Host.* Here's goodly stuff toward !

*Fal.* Give me my rapier, boy.

*Dol.* I pray thee, Jack, I pray thee, do not draw.

*Fal.* Get you down stairs. [*Drawing, and driving Pistol out.*

*Host.* Here's a goodly tumult ! I'll forswear keeping house, afore I'll be in these tirrits and frights. So ; murder, I warrant now. Alas, alas ! put up your naked weapons, put up your naked weapons. [*Exeunt Pistol and Bardolph.*

*Dol.* I pray thee, Jack, be quiet ; the rascal's gone. Ah, you little valiant villain, you ! 173

*Host.* Are you not hurt i' the groin ? methought a' made a shrewd thrust at your belly.

*Re-enter BARDOLPH.*

*Fal.* Have you turned him out o' doors ?

*Bard.* Yea, sir. The rascal's drunk : you have hurt him, sir, i' the shoulder.

*Fal.* A rascal ! to brave me ! 179

*Dol.* Ah, you sweet little rogue, you ! Alas, poor ape, how thou sweatest ! come, let me wipe thy face ; come on, you chops : ah, rogue ! i' faith, I love thee : thou art as valorous as Hector of Troy, worth five of Agamemnon, and ten times better than the Nine Worthies : ah, villain !

*Fal.* A rascally slave ! I will toss the rogue in a blanket.

*Dol.* Do, an thou darest for thy heart.

*Enter Music.*

*Page.* The music is come, sir.

*Fal.* Let them play. Play, sirs. Sit on my knee, Doll. A rascal bragging slave ! the rogue fled from me like quick-silver. 190

*Dol.* I' faith, and thou followedst him like a church. Thou little tidy Bartholomew boar-pig, when wilt thou leave fighting o' days and foining o' nights, and begin to patch up thine old body for heaven ?

*Enter, behind, PRINCE HENRY and POINS, disguised.*

*Fal.* Peace, good Doll ! do not speak like a death's-head ; do not bid me remember mine end.

*Dol.* Sirrah, what humour 's the prince of ?

*Fal.* A good shallow young fellow : a' would have made a good pantler, a' would ha' chipped bread well.

*Dol.* They say Poins has a good wit. 200

*Fal.* He a good wit ? hang him, baboon ! his wit 's as thick as Tewksbury mustard ; there 's no more conceit in him than is in a mallet.

*Dol.* Why does the prince love him so, then ?

*Fal.* Because their legs are both of a bigness, and a' plays at quoits well, and eats conger and fennel, and drinks off candles' ends for flap-dragons, and rides the wild-mare with the boys, and jumps upon joined-stools, and swears with a good grace, and wears his boots very smooth, like unto the sign of the leg, and breeds no bate with telling of discreet stories ; and such other gambol faculties a' has that show a weak mind and an able body, for the which the prince admits him : for the prince himself is such another ; the weight of a hair will turn the scales between their avoirdupois.

*Prince.* Would not this nave of a wheel have his ears cut off ? Look, whether the withered elder hath not his poll clawed like a parrot.

*Fal.* Kiss me, Doll.

*Prince.* Saturn and Venus this year in conjunction ! what says the almanac to that ? 220

*Poins.* And, look, whether the fiery Trigon, his man, be not lisping to his master's old tables, his note-book, his counsel-keeper.

*Fal.* Thou dost give me flattering busses.

*Dol.* By my troth, I kiss thee with a most constant heart.

*Fal.* I am old, I am old.

*Dol.* I love thee better than I love e'er a scurvy young boy of them all.

*Fal.* What stuff wilt have a kirtle of? I shall receive money o' Thursday : shalt have a cap to-morrow. A merry song, come : it grows late. Thou'lt forget me when I am gone. 232

*Dol.* By my troth, thou'lt set me a-weeping, an thou sayest so : prove that ever I dress myself handsome till thy return : well, hearken at the end.

*Fal.* Some sack, Francis.

*Prince.* } Anon, anon, sir.

*Poins.* }

[*Coming forward.*

*Fal.* Ha ! a bastard son of the king's ? And art not thou Poins his brother ?

*Prince.* Why, thou globe of sinful continents, what a life dost thou lead ? 241

*Fal.* A better than thou : I am a gentleman ; thou art a drawer.

*Prince.* Very true, sir ; and I come to draw you out by the ears.

*Host.* O, the Lord preserve thy good grace ! by my troth, welcome to London. Now, the Lord bless that sweet face of thine ! O Jesu, are you come from Wales ?

*Fal.* Thou mad compound of majesty, by this light flesh and corrupt blood, thou art welcome. 250

*Dol.* How, you fat fool ! I scorn you.

*Poins.* My lord, he will drive you out of your revenge and turn all to a merriment, if you take not the heat.

*Prince.* You candle-mine, you, how vilely did you speak of me even now before this honest, virtuous, civil gentlewoman !

*Host.* God's blessing of your good heart ! and so she is, by my troth.

*Fal.* Didst thou hear me ?



*Prince.* Yea, and you knew me, as you did when you ran away by Gad's-hill: you knew I was at your back, and spoke it on purpose to try my patience. 261

*Fal.* No, no, no; not so; I did not think thou wast within hearing.

*Prince.* I shall drive you then to confess the wilful abuse; and then I know how to handle you.

*Fal.* No abuse, Hal, o' mine honour; no abuse.

*Prince.* Not to dispraise me, and call me pantler and bread-chipper and I know not what?

*Fal.* No abuse, Hal.

*Poins.* No abuse? 270

*Fal.* No abuse, Ned, i' the world; honest Ned, none. I dispraised him before the wicked, that the wicked might not fall in love with him; in which doing, I have done the part of a careful friend and a true subject, and thy father is to give me thanks for it. No abuse, Hal: none, Ned, none: no, faith, boys, none.

*Prince.* See now, whether pure fear and entire cowardice doth not make thee wrong this virtuous gentlewoman to close with us? is she of the wicked? is thine hostess here of the wicked? or is thy boy of the wicked? or honest Bardolph, whose zeal burns in his nose, of the wicked? 281

*Poins.* Answer, thou dead elm, answer.

*Fal.* The fiend hath pricked down Bardolph irrecoverable; and his face is Lucifer's privy-kitchen, where he doth nothing but roast malt-worms. For the boy, there is a good angel about him; but the devil outbids him too.

*Prince.* For the women?

*Fal.* For one of them, I owe her money; and whether she be damned for that, I know not.

*Host.* No, I warrant you. 290

*Fal.* No, I think thou art not; I think thou art quit for that. Marry, there is another indictment upon thee, for suffering flesh to be eaten in thy house, contrary to the law; for the which I think thou wilt howl.

*Host.* All victuallers do so : what's a joint of mutton or two in a whole Lent ?

*Prince.* You, gentlewoman,—

*Dol.* What says your grace ?

*Fal.* His grace says that which his flesh rebels against.

[*Knocking within.*]

*Host.* Who knocks so loud at door ? Look to the door there, Francis. 301

*Enter PETO.*

*Prince.* Peto, how now ! what news ?

*Peto.* The king your father is at Westminster ;  
And there are twenty weak and wearied posts  
Come from the north : and, as I came along,  
I met and overtook a dozen captains,  
Bare-headed, sweating, knocking at the taverns,  
And asking every one for Sir John Falstaff.

*Prince.* By heaven, Poins, I feel me much to blame,  
So idly to profane the precious time, 310

When tempest of commotion, like the south  
Borne with black vapour, doth begin to melt  
And drop upon our bare unarmed heads.

Give me my sword and cloak. Falstaff, good night.

[*Exeunt Prince Henry, Poins, Peto, and Bardolph.*]

*Fal.* [*Knocking within*] More knocking at the door !

*Re-enter BARDOLPH.*

How now ! what's the matter ?

*Bard.* You must away to court, sir, presently ;  
A dozen captains stay at door for you. 318

*Fal.* [*To the Page*] Pay the musicians, sirrah. Farewell, hostess ; farewell, Doll. You see, my good wenches, how men of merit are sought after : the undeserver may sleep, when the man of action is called on. Farewell, good wenches : if I be not sent away post, I will see you again ere I go.

*Dol.* I cannot speak ; if my heart be not ready to burst,—  
well, sweet Jack, have a care of thyself.

*Fal.* Farewell, farewell. [*Exeunt Falstaff and Bardolph.*]

*Host.* Well, fare thee well : I have known thee these twenty nine years, come peascod-time ; but an honest and truer-hearted man,—well, fare thee well.

*Bard.* [*Within*] Mistress Tearsheet ! 330

*Host.* What's the matter ?

*Bard.* [*Within*] Bid Mistress Tearsheet come to my master.

*Host.* O, run, Doll, run ; run, good Doll : come. [*She comes blubbered.*] Yea, will you come, Doll ? [*Exeunt.*]

### ACT III.

#### SCENE I. *Westminster. The palace.*

*Enter the King in his nightgown, with a Page.*

*King.* Go call the Earls of Surrey and of Warwick ;  
 But, ere they come, bid them o'er-read these letters,  
 And well consider of them : make good speed. [*Exit Page.*]  
 How many thousand of my poorest subjects  
 Are at this hour asleep ! O sleep, O gentle sleep,  
 Nature's soft nurse, how have I frighted thee,  
 That thou no more wilt weigh my eyelids down  
 And steep my senses in forgetfulness ?  
 Why rather, sleep, liest thou in smoky cribs,  
 Upon uneasy pallets stretching thee 10  
 And hush'd with buzzing night-flies to thy slumber,  
 Than in the perfumed chambers of the great,  
 Under the canopies of costly state,  
 And lull'd with sound of sweetest melody ?  
 O thou dull god, why liest thou with the vile  
 In loathsome beds, and leavest the kingly couch  
 A watch-case or a common 'larum bell ?  
 Wilt thou upon the high and giddy mast  
 Seal up the ship-boy's eyes, and rock his brains  
 In cradle of the rude imperious surge 20  
 And in the visitation of the winds,

Who take the ruffian billows by the top,  
Curling their monstrous heads and hanging them  
With deafening clamour in the slippery clouds,  
That, with the hurly, death itself awakes ?  
Canst thou, O partial sleep, give thy repose  
To the wet sea-boy in an hour so rude,  
And in the calmest and most stillest night  
With all appliances and means to boot,  
Deny it to a king ? Then happy low, lie down ! 30  
Uneasy lies the head that wears a crown.

*Enter WARWICK and SURREY.*

*War.* Many good morrows to your majesty !

*King.* Is it good morrow, lords ?

*War.* 'Tis one o'clock, and past.

*King.* Why, then, good morrow to you all, my lords.  
Have you read o'er the letters that I sent you ?

*War.* We have, my liege.

*King.* Then you perceive the body of our kingdom  
How foul it is ; what rank diseases grow,  
And with what danger near the heart of it. 40

*War.* It is but as a body yet distemper'd ;  
Which to his former strength may be restored  
With good advice and little medicine :  
My Lord Northumberland will soon be cool'd.

*King.* O God ! that one might read the book of fate,  
And see the revolution of the times  
Make mountains level, and the continent,  
Weary of solid firmness, melt itself  
Into the sea ! and, other times, to see  
The beachy girdle of the ocean 50  
Too wide for Neptune's hips ; how chances mock,  
And changes fill the cup of alteration  
With divers liquors ! O, if this were seen,  
The happiest youth, viewing his progress through,  
What perils past, what crosses to ensue,



Would shut the book, and sit him down and die.

'Tis not ten years gone

Since Richard and Northumberland, great friends,

Did feast together, and in two years after

Were they at wars : it is but eight years since

60

This Percy was the man nearest my soul,

Who like a brother toil'd in my affairs

And laid his love and life under my foot,

Yea, for my sake, even to the eyes of Richard

Gave him defiance. But which of you was by—

You, cousin Nevil, as I may remember—

[To Warwick.]

When Richard, with his eye brimful of tears,

Then check'd and rated by Northumberland,

Did speak these words, now proved a prophecy ?

'Northumberland, thou ladder by the which

70

My cousin Bolingbroke ascends my throne ;'

Though then, God knows, I had no such intent,

But that necessity so bow'd the state

That I and greatness were compell'd to kiss :

'The time shall come,' thus did he follow it,

'The time will come, that foul sin, gathering head,

Shall break into corruption : ' so went on,

Foretelling this same time's condition

And the division of our amity.

*War.* There is a history in all men's lives,

80

Figuring the nature of the times deceased ;

The which observed, a man may prophesy,

With a near aim, of the main chance of things

As yet not come to life, which in their seeds

And weak beginnings lie intreasured.

Such things become the hatch and brood of time ;

And by the necessary form of this

King Richard might create a perfect guess

That great Northumberland, then false to him,

Would of that seed grow to a greater falseness ;

90

Which should not find a ground to root upon,

Unless on you.

*King.* Are these things then necessities?  
Then let us meet them like necessities :  
And that same word even now cries out on us :  
They say the bishop and Northumberland  
Are fifty thousand strong.

*War.* It cannot be, my lord ;  
Rumour doth double, like the voice and echo,  
The numbers of the fear'd. Please it your grace  
To go to bed. Upon my soul, my lord,  
The powers that you already have sent forth 100  
Shall bring this prize in very easily.  
To comfort you the more, I have received  
A certain instance that Glendower is dead.  
Your majesty hath been this fortnight ill,  
And these unseason'd hours perforce must add  
Unto your sickness.

*King.* I will take your counsel :  
And were these inward wars once out of hand,  
We would, dear lords, unto the Holy Land. [*Exeunt.*

SCENE II. *Gloucestershire. Before JUSTICE SHALLOW's house.*

*Enter SHALLOW and SILENCE, meeting ; MOULDY, SHADOW, WART, FEEBLE, BULLCalf, a Servant or two with them.*

*Shal.* Come on, come on, come on, sir ; give me your hand, sir, give me your hand, sir : an early stirrer, by the rood !  
And how doth my good cousin Silence ?

*Sil.* Good morrow, good cousin Shallow.

*Shal.* And how doth my cousin, your bedfellow ? and your fairest daughter and mine, my god-daughter Ellen ?

*Sil.* Alas, a black ousel, cousin Shallow !

*Shal.* By yea and nay, sir, I dare say my cousin William is become a good scholar : he is at Oxford still, is he not ?

*Sil.* Indeed, sir, to my cost. 10

*Shal.* A' must, then, to the inns o' court shortly. I was once of Clement's Inn, where I think they will talk of mad Shallow yet.

*Sil.* You were called 'lusty Shallow' then, cousin.

*Shal.* By the mass, I was called any thing ; and I would have done any thing indeed too, and roundly too. There was I, and little John Doit of Staffordshire, and black George Barnes, and Francis Pickbone, and Will Squele, a Cotswold man ; you had not four such swinge-bucklers in all the inns o' court again. Then was Jack Falstaff, now Sir John, a boy, and page to Thomas Mowbray, Duke of Norfolk. 21

*Sil.* This Sir John, cousin, that comes hither anon about soldiers ?

*Shal.* The same Sir John, the very same. I see him break Skogan's head at the court-gate, when a' was a crack not thus high : and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn. Jesu, Jesu, the mad days that I have spent ! and to see how many of my old acquaintance are dead !

*Sil.* We shall all follow, cousin. 30

*Shal.* Certain, 'tis certain ; very sure, very sure : death, as the Psalmist saith, is certain to all ; all shall die. How a good yoke of bullocks at Stamford fair ?

*Sil.* By my troth, I was not there.

*Shal.* Death is certain. Is old Double of your town living yet ?

*Sil.* Dead, sir.

*Shal.* Jesu, Jesu, dead ! a' drew a good bow ; and dead ! a' shot a fine shoot : John a Gaunt loved him well, and betted much money on his head. Dead ! a' would have clapped i' the clout at twelve score ; and carried you a forehand shaft a fourteen and fourteen and a half, that it would have done a man's heart good to see. How a score of ewes now ? 43

*Sil.* Thereafter as they be : a score of good ewes may be worth ten pounds.

*Shal.* And is old Double dead ?

*Sil.* Here come two of Sir John Falstaff's men, as I think.

*Enter BARDOLPH and one with him.*

*Bard.* Good morrow, honest gentlemen : I beseech you, which is Justice Shallow ?

*Shal.* I am Robert Shallow, sir ; a poor esquire of this county, and one of the king's justices of the peace : what is your good pleasure with me ? 52

*Bard.* My captain, sir, commends him to you ; my captain, Sir John Falstaff, a tall gentleman, by heaven, and a most gallant leader.

*Shal.* He greets me well, sir. I knew him a good back-sword man. How doth the good knight ? may I ask how my lady his wife doth ?

*Bard.* Sir, pardon ; a soldier is better accommodated than with a wife ? 60

*Shal.* It is well said, in faith, sir ; and it is well said indeed too. Better accommodated ! it is good ; yea, indeed, is it : good phrases are surely, and ever were, very commendable. Accommodated ! it comes of 'accommodo : ' very good ; a good phrase.

*Bard.* Pardon me, sir ; I have heard the word. Phrase call you it ? by this good day, I know not the phrase ; but I will maintain the word with my sword to be a soldier-like word, and a word of exceeding good command, by heaven. Accommodated ; that is, when a man is, as they say, accommodated ; or when a man is, being, whereby a' may be thought to be accommodated ; which is an excellent thing.

*Shal.* It is very just.

*Enter FALSTAFF.*

Look, here comes good Sir John. Give me your good hand, give me your worship's good hand : by my troth, you like well and bear your years very well : welcome, good Sir John.

*Fal.* I am glad to see you well, good Master Robert Shallow : Master Surecard, as I think ?



*Shal.* No, Sir John ; it is my cousin Silence, in commission with me. 80

*Fal.* Good Master Silence, it well befits you should be of the peace.

*Sil.* Your good worship is welcome.

*Fal.* Fie ! this is hot weather, gentlemen. Have you provided me here half a dozen sufficient men.

*Shal.* Marry, have we, sir. Will you sit ?

*Fal.* Let me see them, I beseech you.

*Shal.* Where's the roll ? where's the roll ? where's the roll ? Let me see, let me see, let me see. So, so, so, so, so, so, so : yea, marry, sir : Ralph Mouldy ! Let them appear as I call ; let them do so, let them do so. Let me see ; where is Mouldy ?

*Moul.* Here, an't please you. 92

*Shal.* What think you, Sir John ? a good-limbed fellow ; young, strong, and of good friends.

*Fal.* Is thy name Mouldy ?

*Moul.* Yea, an't please you.

*Fal.* 'Tis the more time thou wert used.

*Shal.* Ha, ha, ha ! most excellent, i' faith ! things that are mouldy lack use : very singular good ! in faith, well said, Sir John, very well said. 100

*Fal.* Prick him.

*Moul.* I was pricked well enough before, an you could have let me alone : my old dame will be undone now for one to do her husbandry and her drudgery : you need not to have pricked me ; there are other men fitter to go out than I.

*Fal.* Go to : peace, Mouldy ; you shall go. Mouldy, it is time you were spent.

*Moul.* Spent !

*Shal.* Peace, fellow, peace ; stand aside : know you where you are ? For the other, Sir John : let me see : Simon Shadow ! 111

*Fal.* Yea, marry, let me have him to sit under : he's like to be a cold soldier.

*Shal.* Where's Shadow ?

*Shad.* Here, sir.

*Fal.* Shadow, whose son art thou ?

*Shad.* My mother's son, sir.

*Fal.* Thy mother's son ! like enough, and thy father's shadow : so the son of the female is the shadow of the male : it is often so, indeed ; but much of the father's substance ! 121

*Shal.* Do you like him, Sir John ?

*Fal.* Shadow will serve for summer ; prick him, for we have a number of shadows to fill up the muster-book.

*Shal.* Thomas Wart !

*Fal.* Where's he ?

*Wart.* Here, sir.

*Fal.* Is thy name Wart ?

*Wart.* Yea, sir.

*Fal.* Thou art a very ragged wart. 130

*Shal.* Shall I prick him down, Sir John ?

*Fal.* It were superfluous ; for his apparel is built upon his back and the whole frame stands upon pins : prick him no more.

*Shal.* Ha, ha, ha ! you can do it, sir ; you can do it : I commend you well. Francis Feeble !

*Fee.* Here, sir.

*Fal.* What trade art thou, Feeble ?

*Fee.* A woman's tailor, sir.

*Shal.* Shall I prick him, sir ? 140

*Fal.* You may : but if he had been a man's tailor, he'd ha' pricked you. Wilt thou make as many holes in an enemy's battle as thou hast done in a woman's petticoat ?

*Fee.* I will do my good will, sir : you can have no more.

*Fal.* Well said, good woman's tailor ! well said, courageous Feeble ! thou wilt be as valiant as the wrathful dove or most magnanimous mouse. Prick the woman's tailor : well, Master Shallow ; deep, Master Shallow.

*Fee.* I would Wart might have gone, sir. 149

*Fal.* I would thou wert a man's tailor, that thou mightst

mend him and make him fit to go. I cannot put him to a private soldier that is the leader of so many thousands : let that suffice, most forcible Feeble.

*Fee.* It shall suffice, sir.

*Fal.* I am bound to thee, reverend Feeble. Who is next ?

*Shal.* Peter Bullcalf o' the green !

*Fal.* Yea, marry, let's see Bullcalf.

*Bull.* Here, sir.

*Fal.* 'Fore God, a likely fellow ! Come, prick me Bullcalf till he roar again. 160

*Bull.* O Lord ! good my lord captain,—

*Fal.* What, dost thou roar before thou art pricked ?

*Bull.* O Lord, sir ! I am a diseased man.

*Fal.* What disease hast thou ?

*Bull.* A cold, sir, a cough, sir, which I caught with ringing in the king's affairs upon his coronation-day, sir.

*Fal.* Come, thou shalt go to the wars in a gown ; we will have away thy cold ; and I will take such order that thy friends shall ring for thee. Is here all ? 169

*Shal.* Here is two more called than your number ; you must have but four here, sir : and so, I pray you, go in with me to dinner.

*Fal.* Come, I will go drink with you, but I cannot tarry dinner. I am glad to see you, by my troth, Master Shallow.

*Shal.* O, Sir John, do you remember since we lay all night in the windmill in Saint George's field ?

*Fal.* No more of that, good Master Shallow, no more of that.

*Shal.* Ha ! 'twas a merry night. Ha, cousin Silence, that thou hadst seen that that this knight and I have seen ! Ha, Sir John, said I well ? 181

*Fal.* We have heard the chimes at midnight, Master Shallow.

*Shal.* That we have, that we have, that we have ; in faith, Sir John, we have : our watchword was ' Hem boys ! ' Come, let's to dinner ; come, let's to dinner : Jesus, the days that we have seen ! Come, come. [*Exeunt Falstaff and the Justices.*

*Bull.* Good Master Corporate Bardolph, stand my friend ; and here's four Harry ten shillings in French crowns for you. In very truth, sir, I had as lief be hanged, sir, as go : and yet, for mine own part, sir, I do not care ; but rather, because I am unwilling, and, for mine own part, have a desire to stay with my friends ; else, sir, I did not care, for mine own part, so much.

*Bard.* Go to ; stand aside.

*Moul.* And, good master corporal captain, for my old dame's sake, stand my friend : she has nobody to do any thing about her when I am gone ; and she is old, and cannot help herself : you shall have forty, sir.

*Bard.* Go to ; stand aside. 199

*Fee.* By my troth, I care not ; a man can die but once ; we owe God a death ; I'll ne'er bear a base mind : an't be my destiny, so ; an't be not, so : no man is too good to serve's prince ; and let it go which way it will, he that dies this year is quit for the next.

*Bard.* Well said ; thou'rt a good fellow.

*Fee.* Faith, I'll bear no base mind.

*Re-enter FALSTAFF and the Justices.*

*Fal.* Come, sir, which men shall I have ?

*Shal.* Four of which you please.

*Bard.* Sir, a word with you : I have three pounds to free Mouldy and Bullcalf. 210

*Fal.* Go to ; well.

*Shal.* Come, Sir John, which four will you have ?

*Fal.* Do you choose for me.

*Shal.* Marry, then, Mouldy, Bullcalf, Feeble and Shadow.

*Fal.* Mouldy and Bullcalf : for you, Mouldy, stay at home till you are past service : and for your part, Bullcalf, grow till you come unto it : I will none of you.

*Shal.* Sir John, Sir John, do not yourself wrong : they are your likeliest men, and I would have you served with the best. 220



*Fal.* Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thewes, the stature, bulk, and big assemblance of a man! Give me the spirit, Master Shallow. Here's Wart; you see what a ragged appearance it is: a' shall charge you and discharge you with the motion of a pewterer's hammer, come off and on swifter than he that gibbets on the brewer's bucket. And this same half-faced fellow, Shadow; give me this man: he presents no mark to the enemy; the foeman may with as great aim level at the edge of a penknife. And for a retreat; how swiftly will this Feeble the woman's tailor run off! O, give me the spare men, and spare me the great ones. Put me a caliver into Wart's hand, Bardolph. 233

*Bard.* Hold, Wart, traverse; thus, thus, thus.

*Fal.* Come, manage me your caliver. So: very well: go to: very good, exceeding good. O, give me always a little, lean, old, chapt, bald shot. Well said, i' faith, Wart; thou'rt a good scab: hold, there's a tester for thee.

*Shal.* He is not his craft's master; he doth not do it right. I remember at Mile-end Green, when I lay at Clement's Inn,—I was then Sir Dagonet in Arthur's show,—there was a little quiver fellow, and a' would manage you his piece thus; and a' would about and about, and come you in and come you in: 'rah, tah, tah,' would a' say; 'bounce' would a' say; and away again would a' go, and again would a' come: I shall ne'er see such a fellow.

*Fal.* These fellows will do well, Master Shallow. God keep you, Master Silence: I will not use many words with you. Fare you well, gentlemen both: I thank you: I must a dozen mile to-night. Bardolph, give the soldiers coats. 250

*Shal.* Sir John, the Lord bless you! God prosper your affairs! God send us peace! At your return visit our house; let our old acquaintance be renewed: peradventure I will with ye to the court.

*Fal.* 'Fore God, I would you would, Master Shallow.

*Shal.* Go to; I have spoke at a word. God keep you. 256

*Fal.* Fare you well, gentle gentlemen. [*Exeunt Justices.*]  
On, Bardolph; lead the men away. [*Exeunt Bardolph, Recruits, &c.*] As I return, I will fetch off these justices: I do see the bottom of Justice Shallow. Lord, Lord, how subject we old men are to this vice of lying! This same starved justice hath done nothing but prate to me of the wildness of his youth, and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's Inn like a man made after supper of a cheese-paring: when a' was naked, he was, for all the world, like a forked radish, with a head fantastically carved upon it with a knife: a' was so forlorn, that his dimensions to any thick sight were invincible: a' was the very genius of famine; a' came ever in the rearward of the fashion, and sung those tunes to the over-scutched huswives that he heard the carmen whistle, and sware they were his fancies or his good-nights. And now is this Vice's dagger become a squire, and talks as familiarly of John a Gaunt as if he had been sworn brother to him; and I'll be sworn a' ne'er saw him but once in the Tilt-yard; and then he burst his head for crowding among the marshal's men. I saw it, and told John a Gaunt he beat his own name; for you might have thrust him and all his apparel into an eel-skin; the case of a treble hautboy was a mansion for him, a court: and now has he land and beefs. Well, I'll be acquainted with him, if I return; and it shall go hard but I will make him a philosopher's two stones to me: if the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him. Let time shape, and there an end. [*Exit.*]

## ACT IV.

SCENE I. *Yorkshire. Gaultree Forest.*

*Enter the* ARCHBISHOP OF YORK, MOWBRAY,  
HASTINGS, *and others.*

*Arch.* What is this forest call'd?

*Hast.* 'Tis Gaultree Forest, an't shall please your grace.

*Arch.* Here stand, my lords ; and send discoverers forth  
To know the numbers of our enemies.

*Hast.* We have sent forth already.

*Arch.*

'Tis well done.

My friends and brethren in these great affairs,  
I must acquaint you that I have received  
New-dated letters from Northumberland ;  
Their cold intent, tenour and substance, thus :  
Here doth he wish his person, with such powers 10  
As might hold sortance with his quality,  
The which he could not levy ; whereupon  
He is retired, to ripe his growing fortunes,  
To Scotland : and concludes in hearty prayers  
That your attempts may overlive the hazard  
And fearful meeting of their opposite.

*Mowb.* Thus do the hopes we have in him touch ground  
And dash themselves to pieces.

*Enter a Messenger.*

*Hast.*

Now, what news ?

*Mess.* West of this forest, scarcely off a mile,  
In goodly form comes on the enemy ; 20  
And, by the ground they hide, I judge their number  
Upon or near the rate of thirty thousand.

*Mowb.* The just proportion that we gave them out.  
Let us sway on and face them in the field.

*Arch.* What well-appointed leader fronts us here ?

*Enter WESTMORELAND.*

*Mowb.* I think it is my Lord of Westmoreland.

*West.* Health and fair greeting from our general,  
The prince, Lord John and Duke of Lancaster.

*Arch.* Say on, my Lord of Westmoreland, in peace :  
What doth concern your coming ?

*West.*

Then, my lord, 30

Unto your grace do I in chief address

The substance of my speech. If that rebellion  
Came like itself, in base and abject routs,  
Led on by bloody youth, guarded with rags,  
And countenanced by boys and beggary,  
I say, if damn'd commotion so appear'd,  
In his true, native and most proper shape,  
You, reverend father, and these noble lords  
Had not been here, to dress the ugly form  
Of base and bloody insurrection 40  
With your fair honours. You, lord archbishop,  
Whose see is by a civil peace maintain'd,  
Whose beard the silver hand of peace hath touch'd,  
Whose learning and good letters peace hath tutor'd,  
Whose white investments figure innocence,  
The dove and very blessed spirit of peace,  
Wherefore do you so ill translate yourself  
Out of the speech of peace that bears such grace,  
Into the harsh and boisterous tongue of war ;  
Turning your books to graves, your ink to blood, 50  
Your pens to lances and your tongue divine  
To a loud trumpet and a point of war ?

*Arch.* Wherefore do I this ? so the question stands.  
Briefly to this end : we are all diseased,  
And with our surfeiting and wanton hours  
Have brought ourselves into a burning fever,  
And we must bleed for it ; of which disease  
Our late king, Richard, being infected, died.  
But, my most noble Lord of Westmoreland,  
I take not on me here as a physician, 60  
Nor do I as an enemy to peace  
Troop in the throngs of military men ;  
But rather show awhile like fearful war,  
To diet rank minds sick of happiness  
And purge the obstructions which begin to stop  
Our very veins of life. Hear me more plainly.  
I have in equal balance justly weigh'd



What wrongs our arms may do, what wrongs we suffer,  
And find our griefs heavier than our offences.  
We see which way the stream of time doth run, 70  
And are enforced from our most quiet there  
By the rough torrent of occasion ;  
And have the summary of all our griefs,  
When time shall serve, to show in articles ?  
Which long ere this we offer'd to the king,  
And might by no suit gain our audience :  
When we are wrong'd and would unfold our griefs,  
We are denied access unto his person  
Even by those men that most have done us wrong.  
The dangers of the days but newly gone, 80  
Whose memory is written on the earth  
With yet appearing blood, and the examples  
Of every minute's instance, present now,  
Hath put us in these ill-beseeming arms,  
Not to break peace or any branch of it,  
But to establish here a peace indeed,  
Concurring both in name and quality.

*West.* When ever yet was your appeal denied ?  
Wherein have you been galled by the king ?  
What peer hath been suborn'd to grate on you, 90  
That you should seal this lawless bloody book  
Of forged rebellion with a seal divine  
And consecrate commotion's bitter edge ?

*Arch.* My brother general, the commonwealth,  
To brother born an household cruelty,  
I make my quarrel in particular.

*West.* There is no need of any such redress ;  
Or if there were, it not belongs to you.

*Mowb.* Why not to him in part, and to us all  
That feel the bruises of the days before. 100  
And suffer the condition of these times  
To lay a heavy and unequal hand  
Upon our honours ?

*West.*

O, my good Lord Mowbray,

Construe the times to their necessities,  
And you shall say indeed, it is the time,  
And not the king, that doth you injuries.  
Yet for your part, it not appears to me  
Either from the king or in the present time  
That you should have an inch of any ground  
To build a grief on : were you not restored 110  
To all the Duke of Norfolk's signories,  
Your noble and right well remember'd father's ?

*Mowb.* What thing, in honour, had my father lost,  
That need to be revived and breathed in me ?  
The king that loved him, as the state stood then,  
Was force perforce compell'd to banish him :  
And then that Henry Bolingbroke and he,  
Being mounted and both roused in their seats,  
Their neighing coursers daring of the spur,  
Their armed staves in charge, their beavers down, 120  
Their eyes of fire sparkling through sights of steel  
And the loud trumpet blowing them together,  
Then, then, when there was nothing could have stay'd  
My father from the breast of Bolingbroke,—  
O, when the king did throw his warder down,  
His own life hung upon the staff he threw ;  
Then threw he down himself and all their lives  
That by indictment and by dint of sword  
Have since miscarried under Bolingbroke. 129

*West.* You speak, Lord Mowbray, now you know not what.  
The Earl of Hereford was reputed then  
In England the most valiant gentleman :  
Who knows on whom fortune would then have smiled ?  
But if your father had been victor there,  
He ne'er had borne it out of Coventry :  
For all the country in a general voice  
Cried hate upon him ; and all their prayers and love  
Were set on Hereford, whom they doted on

And bless'd and graced indeed, more than the king.

But this is mere digression from my purpose. 140

Here come I from our princely general

To know your griefs ; to tell you from his grace

That he will give you audience ; and wherein

It shall appear that your demands are just,

You shall enjoy them, every thing set off

That might so much as think you enemies.

*Mowb.* But he hath forced us to compel this offer ;

And it proceeds from policy, not love.

*West.* Mowbray, you overween to take it so ;

This offer comes from mercy, not from fear : 150

For, lo ! within a ken our army lies,

Upon mine honour, all too confident

To give admittance to a thought of fear.

Our battle is more full of names than yours,

Our men more perfect in the use of arms,

Our armour all as strong, our cause the best ;

Then reason wills our hearts should be as good :

Say you not then our offer is compell'd.

*Mowb.* Well, by my will we shall admit no parley.

*West.* That argues but the shame of your offence : 160

A rotten case abides no handling.

*Hast.* Hath the Prince John a full commission,

In very ample virtue of his father,

To hear and absolutely to determine

Of what conditions we shall stand upon ?

*West.* That is intended in the general's name :

I muse you make so slight a question.

*Arch.* Then take, my lord of Westmoreland, this schedule,

For this contains our general grievances :

Each several article herein redress'd, 170

All members of our cause, both here and hence,

That are insinew'd to this action,

Acquitted by a true substantial form

And present execution of our wills

To us and to our purposes confirmed,  
We come within our awful banks again  
And knit our powers to the arm of peace.

*West.* This will I show the general. Please you, lords,  
In sight of both our battles we may meet ;  
And either end in peace, which God so frame ! 180  
Or to the place of difference call the swords  
Which must decide it.

*Arch.* My lord, we will do so. [*Exit West.*]

*Mowb.* There is a thing within my bosom tells me  
That no conditions of our peace can stand.

*Hast.* Fear you not that : if we can make our peace  
Upon such large terms and so absolute  
As our conditions shall consist upon,  
Our peace shall stand as firm as rocky mountains.

*Mowb.* Yea, but our valuation shall be such  
That every slight and false-derived cause, 190  
Yea, every idle, nice and wanton reason  
Shall to the king taste of this action ;  
That, were our royal faiths martyrs in love,  
We shall be winnow'd with so rough a wind  
That even our corn shall seem as light as chaff  
And good from bad find no partition.

*Arch.* No, no, my lord. Note this ; the king is weary  
Of dainty and such picking grievances :  
For he hath found to end one doubt by death  
Revives two greater in the heirs of life, 200  
And therefore will he wipe his tables clean  
And keep no tell-tale to his memory  
That may repeat and history his loss  
To new remembrance ; for full well he knows  
He cannot so precisely weed this land  
As his misdoubts present occasion :  
His foes are so enrooted with his friends  
That, plucking to unfix an enemy,  
He doth unfasten so and shake a friend :



So that this land, like an offensive wife 210  
 That hath enraged him on to offer strokes,  
 As he is striking, holds his infant up  
 And hangs resolved correction in the arm  
 That was uprear'd to execution.

*Hast.* Besides, the king hath wasted all his rods  
 On late offenders, that he now doth lack  
 The very instrument of chastisement :  
 So that his power, like to a fangless lion,  
 May offer, but not hold.

*Arch.* 'Tis very true :  
 And therefore be assured, my good lord marshal, 220  
 If we do now make our atonement well,  
 Our peace will, like a broken limb united,  
 Grow stronger for the breaking.

*Mowb.* Be it so.  
 Here is return'd my Lord of Westmoreland.

*Re-enter WESTMORELAND.*

*West.* The prince is here at hand : pleaseth your lordship  
 To meet his grace just distance 'tween our armies.

*Mowb.* Your grace of York, in God's name, then, set forward.

*Arch.* Before, and greet his grace : my lord, we come.

[*Exeunt.*]

SCENE II. *Another part of the forest.*

*Enter, from one side, MOWBRAY, attended; afterwards the*  
*ARCHBISHOP, HASTINGS, and others: from the other side,*  
*PRINCE JOHN OF LANCASTER, and WESTMORELAND;*  
*Officers, and others with them.*

*Lan.* You are well encounter'd here, my cousin Mowbray :  
 Good day to you, gentle lord archbishop ;  
 And so to you, Lord Hastings, and to all.  
 My Lord of York, it better show'd with you  
 When that your flock, assembled by the bell

Encircled you to hear with reverence  
Your exposition on the holy text  
Than now to see you here an iron man,  
Cheering a rout of rebels with your drum,  
Turning the word to sword and life to death. 10  
That man that sits within a monarch's heart,  
And ripens in the sunshine of his favour,  
Would he abuse the countenance of the king,  
Alack, what mischiefs might he set abroad  
In shadow of such greatness ! With you, lord bishop,  
It is even so. Who hath not heard it spoken  
How deep you were within the books of God ?  
To us the speaker in his parliament ;  
To us the imagined voice of God himself ;  
The very opener and intelligencer 20  
Between the grace, the sanctities of heaven  
And our dull workings. O, who shall believe  
But you misuse the reverence of your place,  
Employ the countenance and grace of heaven,  
As a false favourite doth his prince's name,  
In deeds dishonourable ? You have ta'en up,  
Under the counterfeited zeal of God,  
The subjects of his substitute, my father,  
And both against the peace of heaven and him  
Have here up-swarm'd them.

*Arch.*

Good my Lord of Lancaster, 30

I am not here against your father's peace ;  
But, as I told my Lord of Westmoreland,  
The time misorder'd doth, in common sense,  
Crowd us and crush us to this monstrous form,  
To hold our safety up. I sent your grace  
The parcels and particulars of our grief,  
The which hath been with scorn shoved from the court,  
Whereon this Hydra son of war is born ;  
Whose dangerous eyes may well be charmed asleep  
With grant of our most just and right desires, 40

And true obedience, of this madness cured,  
Stoop tamely to the foot of majesty.

*Mowb.* If not, we ready are to try our fortunes  
To the last man.

*Hast.* And though we here fall down,  
We have supplies to second our attempt :  
If they miscarry, theirs shall second them ;  
And so success of mischief shall be born  
And heir from heir shall hold this quarrel up  
Whiles England shall have generation.

*Lan.* You are too shallow, Hastings, much too shallow, 50  
To sound the bottom of the after-times.

*West.* Pleaseth your grace to answer them directly  
How far forth you do like their articles.

*Lan.* I like them all, and do allow them well,  
And swear here, by the honour of my blood,  
My father's purposes have been mistook,  
And some about him have too lavishly  
Wrested his meaning and authority.  
My lord, these griefs shall be with speed redress'd ;  
Upon my soul, they shall. If this may please you, 60  
Discharge your powers unto their several counties,  
As we will ours : and here between the armies  
Let's drink together friendly and embrace,  
That all their eyes may bear those tokens home  
Of our restored love and amity.

*Arch.* I take your princely word for these redresses.

*Lan.* I give it you, and will maintain my word :  
And thereupon I drink unto your grace.

*Hast.* Go, captain, and deliver to the army  
This news of peace : let them have pay, and part : 70  
I know it will well please them. Hie thee, captain.

[*Exit Officer.*

*Arch.* To you, my noble Lord of Westmoreland.

*West.* I pledge your grace ; and, if ye knew what pains  
I have bestow'd to breed this present peace,

You would drink freely : but my love to ye  
Shall show itself more openly hereafter.

*Arch.* I do not doubt you.

*West.*

I am glad of it.

Health to my lord and gentle cousin, Mowbray.

*Mowb.* You wish me health in very happy season ;  
For I am, on the sudden, something ill.

80

*Arch.* Against ill chances men are ever merry ;  
But heaviness foreruns the good event.

*West.* Therefore be merry, coz ; since sudden sorrow  
Serves to say thus, 'some good thing comes to-morrow.'

*Arch.* Believe me, I am passing light in spirit.

*Mowb.* So much the worse, if your own rule be true.

[*Shouts within.*

*Lan.* The word of peace is render'd : hark, how they shout !

*Mowb.* This had been cheerful after victory.

*Arch.* A peace is of the nature of a conquest ;

For then both parties nobly are subdued,

90

And neither party loser.

*Lan.*

Go, my lord,

And let our army be discharged too. [*Exit Westmoreland.*

And, good my lord, so please you, let your trains

March by us, that we may peruse the men

We should have coped withal.

*Arch.*

Go, good Lord Hastings,

And, ere they be dismissed, let them march by.

[*Exit Hastings.*

*Lan.* I trust, lords, we shall lie to-night together.

*Re-enter WESTMORELAND.*

Now, cousin, wherefore stands our army still ?

*West.* The leaders, having charge from you to stand,  
Will not go off until they hear you speak.

100

*Lan.* They know their duties.

*Re-enter HASTINGS.*

*Hast.* My lord, our army is dispersed already :



Like youthful steers unyoked, they take their courses  
 East, west, north, south ; or, like a school broke up,  
 Each hurries toward his home and sporting-place.

*West.* Good tidings, my Lord Hastings ; for the which  
 I do arrest thee, traitor, of high treason :

And you, lord archbishop, and you, lord Mowbray,  
 Of capital treason I attach you both.

*Mowb.* Is this proceeding just and honourable ? 110

*West.* Is your assembly so ?

*Arch.* Will you thus break your faith ?

*Lan.* I pawn'd thee none :

I promised you redress of these same grievances  
 Whereof you did complain ; which, by mine honour,  
 I will perform with a most Christian care.

But for you, rebels, look to taste the due

Meet for rebellion and such acts as yours.

Most shallowly did you these arms commence,

Fondly brought here and foolishly sent hence.

Strike up our drums, pursue the scatter'd stray : 120

God, and not we, hath safely fought to-day.

Some guard these traitors to the block of death,

Treason's true bed and yielder up of breath. [*Exeunt.*

### SCENE III. *Another part of the forest.*

*Alarum. Excursions. Enter FALSTAFF and COLEVILE,  
 meeting.*

*Fal.* What's your name, sir ? of what condition are you,  
 and of what place, I pray ?

*Cole.* I am a knight, sir ; and my name is Colevile of the  
 dale.

*Fal.* Well, then, Colevile is your name, a knight is your  
 degree, and your place the dale : Colevile shall be still your  
 name, a traitor your degree, and the dungeon your place, a  
 place deep enough ; so shall you be still Colevile of the dale.

*Cole.* Are not you Sir John Falstaff? 9

*Fal.* As good a man as he, sir, whoe'er I am. Do ye yield, sir? or shall I sweat for you? If I do sweat, they are the drops of thy lovers, and they weep for thy death: therefore rouse up fear and trembling, and do observance to my mercy.

*Cole.* I think you are Sir John Falstaff, and in that thought yield me.

*Fal.* I have a whole school of tongues in this belly of mine, and not a tongue of them all speaks any other word but my name. An I had but a belly of any indifferency, I were simply the most active fellow in Europe: my womb, my womb, my womb, undoes me. Here comes our general. 20

*Enter* PRINCE JOHN OF LANCASTER, WESTMORELAND,  
BLUNT, and others.

*Lan.* The heat is past; follow no further now:  
Call in the powers, good cousin Westmoreland.

[*Exit Westmoreland.*

Now, Falstaff, where have you been all this while?

When every thing is ended, then you come:

These tardy tricks of yours will, on my life,

One time or other break some gallows' back.

*Fal.* I would be sorry, my lord, but it should be thus: I never knew yet but rebuke and check was the reward of valour. Do you think me a swallow, an arrow, or a bullet? have I, in my poor and old motion, the expedition of thought? I have speeded hither with the very extremest inch of possibility; I have foundered nine score and odd posts: and here, travel-tainted as I am, have, in my pure and immaculate valour, taken Sir John Coleville of the dale, a most furious knight and valorous enemy. But what of that? he saw me, and yielded; that I may justly say, with the hook-nosed fellow of Rome, 'I came, saw, and overcame.' 37

*Lan.* It was more of his courtesy than your deservings.

*Fal.* I know not: here he is, and here I yield him: and I beseech your grace, let it be booked with the rest of this

day's deeds ; or, by the Lord, I will have it in a particular ballad else, with mine own picture on the top on't, Colevile kissing my foot : to the which course if I be enforced, if you do not all show like gilt twopences to me, and I in the clear sky of fame o'ershine you as much as the full moon doth the cinders of the element, which show like pins' heads to her, believe not the word of the noble : therefore let me have right, and let desert mount.

*Lan.* Thine's too heavy to mount.

*Fal.* Let it shine, then.

50

*Lan.* Thine's too thick to shine.

*Fal.* Let it do something, my good lord, that may do me good, and call it what you will.

*Lan.* Is thy name Colevile ?

*Cole.* It is, my lord.

*Lan.* A famous rebel art thou, Colevile.

*Fal.* And a famous true subject took him.

*Cole.* I am, my lord, but as my betters are  
That led me hither : had they been ruled by me  
You should have won them dearer than you have.

60

*Fal.* I know not how they sold themselves : but thou, like a kind fellow, gavest thyself away gratis ; and I thank thee for thee.

*Re-enter WESTMORELAND*

*Lan.* Now, have you left pursuit ?

*West.* Retreat is made and execution stay'd.

*Lan.* Send Colevile with his confederates  
To York, to present execution :  
Blunt, lead him hence ; and see you guard him sure.

*[Exeunt Blunt and others with Colevile.]*

And now dispatch we toward the court, my lords :

I hear the king my father is sore sick :

70

Our news shall go before us to his majesty

Which, cousin, you shall bear to comfort him,

And we with sober speed will follow you.

*Fal.* My lord, I beseech you, give me leave to go  
Through Gloucestershire : and, when you come to court,  
Stand my good lord, pray, in your good report.

*Lan.* Fare you well, Falstaff : I, in my condition,  
Shall better speak of you than you deserve.

78

[*Exeunt all but Falstaff.*]

*Fal.* I would you had but the wit : 'twere better than  
your dukedom. Good faith, this same young sober-blooded  
boy doth not love me ; nor a man cannot make him laugh ;  
but that's no marvel, he drinks no wine. There's never  
none of these demure boys come to any proof ; for thin  
drink doth so over-cool their blood, and making many fish-  
meals, that they fall into a kind of male green-sickness : they  
are generally fools and cowards ; which some of us should be  
too, but for inflammation. A good sherris-sack hath a two-  
fold operation in it. It ascends me into the brain ; dries me  
there all the foolish and dull and crudy vapours which  
environ it ; makes it apprehensive, quick, forgetive, full of  
nimble fiery and delectable shapes ; which, delivered o'er to  
the voice, the tongue, which is the birth, becomes excellent  
wit. The second property of your excellent sherris is, the  
warming of the blood ; which, before cold and settled, left  
the liver white and pale, which is the badge of pusillanimity  
and cowardice ; but the sherris warms it and makes it course  
from the inwards to the parts extreme : it illumineth the  
face, which as a beacon gives warning to all the rest of this  
little kingdom, man, to arm ; and then the vital commoners  
and inland petty spirits muster me all to their captain, the  
heart, who, great and puffed up with this retinue, doth any  
deed of courage ; and this valour comes of sherris. So that  
skill in the weapon is nothing without sack, for that sets it a-  
work ; and learning a mere hoard of gold kept by a devil,  
till sack commences it and sets it in act and use. Hereof  
comes it that Prince Harry is valiant ; for the cold blood he  
did naturally inherit of his father, he hath, like lean, sterile  
and bare land, manured, husbanded and tilled with excellent



endeavour of drinking good and good store of fertile sherris, that he is become very hot and valiant. If I had a thousand sons, the first humane principle I would teach them should be, to forswear thin potations and to addict themselves to sack.

*Enter* BARDOLPH.

How now, Bardolph? 113

*Bard.* The army is discharged all and gone.

*Fal.* Let them go. I'll through Gloucestershire; and there will I visit Master Robert Shallow, esquire: I have him already tempering between my finger and my thumb, and shortly will I seal with him. Come away. [*Exeunt.*]

SCENE IV. *Westminster. The Jerusalem Chamber.*

*Enter the KING, the PRINCES THOMAS OF CLARENCE and HUMPHREY OF GLOUCESTER, WARWICK, and others.*

*King.* Now, lords, if God doth give successful end  
To this debate that bleedeth at our doors,  
We will our youth lead on to higher fields  
And draw no swords but what are sanctified.  
Our navy is address'd, our power collected,  
Our substitutes in absence well invested,  
And every thing lies level to our wish:  
Only, we want a little personal strength;  
And pause us, till these rebels, now afoot,  
Come underneath the yoke of government. 10

*War.* Both which we doubt not but your majesty  
Shall soon enjoy.

*King.* Humphrey, my son of Gloucester,  
Where is the prince your brother?

*Glou.* I think he's gone to hunt, my lord, at Windsor.

*King.* And how accompanied?

*Glou.* I do not know, my lord.

*King.* Is not his brother, Thomas of Clarence, with him?

*Glou.* No, my good lord; he is in presence here.

*Clar.* What would my lord and father ?

*King.* Nothing but well to thee, Thomas of Clarence.

How chance thou art not with the prince thy brother ? 20

He loves thee, and thou dost neglect him, Thomas ;

Thou hast a better place in his affection

Than all thy brothers : cherish it, my boy,

And noble offices thou mayst effect

Of mediation, after I am dead,

Between his greatness and thy other brethren :

Therefore omit him not ; blunt not his love,

Nor lose the good advantage of his grace

By seeming cold or careless of his will ;

For he is gracious, if he be observed : 30

He hath a tear for pity and a hand

Open as day for melting charity :

Yet notwithstanding, being incensed, he's flint,

As humorous as winter and as sudden

As flaws congealed in the spring of day.

His temper, therefore, must be well observed :

Chide him for faults, and do it reverently,

When you perceive his blood inclined to mirth ;

But, being moody, give him line and scope,

Till that his passions, like a whale on ground, 40

Confound themselves with working. Learn this, Thomas,

And thou shalt prove a shelter to thy friends,

A hoop of gold to bind thy brothers in,

That the united vessel of their blood,

Mingled with venom of suggestion—

As, force perforce, the age will pour it in—

Shall never leak, though it do work as strong

As aconitum or rash gunpowder.

*Clar.* I shall observe him with all care and love. 49

*King.* Why art thou not at Windsor with him, Thomas ?

*Clar.* He is not there to-day ; he dines in London.

*King.* And how accompanied ? canst thou tell that ?

*Clar.* With Poins, and other his continual followers.

*King.* Most subject is the fattest soil to weeds ;  
 And he, the noble image of my youth,  
 Is overspread with them : therefore my grief  
 Stretches itself beyond the hour of death :  
 The blood weeps from my heart when I do shape  
 In forms imaginary the unguided days  
 And rotten times that you shall look upon 60  
 When I am sleeping with my ancestors.  
 For when his headstrong riot hath no curb,  
 When rage and hot blood are his counsellors,  
 When means and lavish manners meet together,  
 O, with what wings shall his affections fly  
 Towards fronting peril and opposed decay !

*War.* My gracious lord, you look beyond him quite :  
 The prince but studies his companions  
 Like a strange tongue, wherein, to gain the language,  
 'Tis needful that the most immodest word 70  
 Be look'd upon and learn'd ; which once attain'd,  
 Your highness knows, comes to no further use  
 But to be known and hated. So, like gross terms,  
 The prince will in the perfectness of time  
 Cast off his followers ; and their memory  
 Shall as a pattern or a measure live,  
 By which his grace must mete the lives of others,  
 Turning past evils to advantages.

*King.* 'Tis seldom when the bee doth leave her comb  
 In the dead carrion.

*Enter WESTMORELAND.*

Who's here ? Westmoreland ? 80

*West.* Health to my sovereign, and new happiness  
 Added to that that I am to deliver !  
 Prince John your son doth kiss your grace's hand :  
 Mowbray, the Bishop Scroop, Hastings and all  
 Are brought to the correction of your law ;  
 There is not now a rebel's sword unsheathed,

But Peace puts forth her olive every where.  
The manner how this action hath been borne  
Here at more leisure may your highness read,  
With every course in his particular.

90

*King.* O Westmoreland, thou art a summer bird,  
Which ever in the haunch of winter sings  
The lifting up of day.

*Enter* HARCOURT.

Look, here's more news.

*Har.* From enemies heaven keep your majesty ;  
And, when they stand against you, may they fall  
As those that I am come to tell you of !  
The Earl Northumberland and the Lord Bardolph,  
With a great power of English and of Scots,  
Are by the sheriff of Yorkshire overthrown :  
The manner and true order of the fight  
This packet, please it you, contains at large.

100

*King.* And wherefore should these good news make me  
sick ?

Will Fortune never come with both hands full,  
But write her fair words still in foulest letters ?  
She either gives a stomach and no food ;  
Such are the poor, in health ; or else a feast  
And takes away the stomach ; such are the rich,  
That have abundance and enjoy it not.  
I should rejoice now at this happy news ;  
And now my sight fails, and my brain is giddy :  
O me ! come near me ; now I am much ill.

110

*Glou.* Comfort, your majesty !

*Clar.* O my royal father !

*West.* My sovereign lord, cheer up yourself, look up.

*War.* Be patient, princes ; you do know, these fits  
Are with his highness very ordinary.  
Stand from him, give him air ; he'll straight be well.

*Clar.* No, no, he cannot long hold out these pangs :



The incessant care and labour of his mind  
 Hath wrought the mure that should confine it in  
 So thin that life looks through and will break out. 120

*Glou.* The people fear me ; for they do observe  
 Unfather'd heirs and loathly births of nature :  
 The seasons change their manners, as the year  
 Had found some months asleep and leap'd them over.

*Clar.* The river hath thrice flow'd, no ebb between ;  
 And the old folk, time's doting chronicles,  
 Say it did so a little time before

That our great-grandsire, Edward, sick'd and died.

*War.* Speak lower, princes, for the king recovers.

*Glou.* This apoplexy will certain be his end. 130

*King.* I pray you, take me up, and bear me hence  
 Into some other chamber : softly, pray. [Exeunt.]

#### SCENE V. *Another chamber.*

*The KING lying on a bed: CLARENCE, GLOUCESTER, WARWICK,  
 and others in attendance.*

*King.* Let there be no noise made, my gentle friends ;  
 Unless some dull and favourable hand  
 Will whisper music to my weary spirit.

*War.* Call for the music in the other room.

*King.* Set me the crown upon my pillow here.

*Clar.* His eye is hollow, and he changes much.

*War.* Less noise, less noise !

#### *Enter PRINCE HENRY.*

*Prince.* Who saw the Duke of Clarence ?

*Clar.* I am here, brother, full of heaviness.

*Prince.* How now ! rain within doors, and none abroad !  
 How doth the king ? 10

*Glou.* Exceeding ill.

*Prince.* Heard he the good news yet ?

Tell it him.

*Glou.* He alter'd much upon the hearing it.

*Prince.* If he be sick with joy, he'll recover without physic.

*War.* Not so much noise, my lords : sweet prince, speak low ;

The king your father is disposed to sleep.

*Clar.* Let us withdraw into the other room.

*War.* Will 't please your grace to go along with us ?

*Prince.* No ; I will sit and watch here by the king. 20

*[Exeunt all but the Prince.]*

Why doth the crown lie there upon his pillow,

Being so troublesome a bedfellow ?

O polish'd perturbation ! golden care !

That keep'st the ports of slumber open wide

To many a watchful night ! sleep with it now !

Yet not so sound and half so deeply sweet

As he whose brow with homely biggen bound

Snores out the watch of night. O majesty !

When thou dost pinch thy bearer, thou dost sit

Like a rich armour worn in heat of day, 30

That scalds with safety. By his gates of breath

There lies a downy feather which stirs not :

Did he suspire, that light and weightless down

Perforce must move. My gracious lord ! my father !

This sleep is sound indeed ; this is a sleep

That from this golden rigol hath divorced

So many English kings. Thy due from me

Is tears and heavy sorrows of the blood,

Which nature, love, and filial tenderness,

Shall, O dear father, pay thee plenteously : 40

My due from thee is this imperial crown,

Which, as immediate from thy place and blood,

Derives itself to me. Lo, here it sits,

Which God shall guard : and put the world's whole strength

Into one giant arm, it shall not force

This lineal honour from me : this from thee

Will I to mine leave, as 'tis left to me.

[*Exit.*

*King.* Warwick ! Gloucester ! Clarence !

*Re-enter* WARWICK, GLOUCESTER, CLARENCE, *and the rest.*

*Clar.* Doth the king call ? 49

*War.* What would your majesty ? How fares your grace ?

*King.* Why did you leave me here alone, my lords ?

*Clar.* We left the prince my brother here, my liege,  
Who undertook to sit and watch by you.

*King.* The Prince of Wales ! Where is he ? let me see him :  
He is not here.

*War.* This door is open ; he is gone this way.

*Glou.* He came not through the chamber where we stay'd.

*King.* Where is the crown ? who took it from my pillow ?

*War.* When we withdrew, my liege, we left it here.

*King.* The prince hath ta'en it hence : go, seek him out. 60  
Is he so hasty that he doth suppose

My sleep my death ?

Find him, my Lord of Warwick ; chide him hither.

[*Exit Warwick.*

This part of his conjoins with my disease,

And helps to end me. See, sons, what things you are !

How quickly nature falls into revolt

When gold becomes her object !

For this the foolish over-careful fathers

Have broke their sleep with thoughts, their brains with care,

Their bones with industry ; 70

For this they have engross'd and piled up

The canker'd heaps of strange-achieved gold ;

For this they have been thoughtful to invest

Their sons with arts and martial exercises :

When, like the bee, culling from every flower

The virtuous sweets,

Our thighs pack'd with wax, our mouths with honey,

We bring it to the hive, and, like the bees,

Are murdered for our pains. This bitter taste

Yield his engrossments to the ending father. 80

*Re-enter WARWICK.*

Now, where is he that will not stay so long  
Till his friend sickness hath determined me?

*War.* My lord, I found the prince in the next room,  
Washing with kindly tears his gentle cheeks,  
With such a deep demeanour in great sorrow  
That tyranny, which never quaff'd but blood,  
Would, by beholding him, have wash'd his knife  
With gentle eye-drops. He is coming hither.

*King.* But wherefore did he take away the crown?

*Re-enter PRINCE HENRY.*

Lo, where he comes. Come hither to me, Harry. 90  
Depart the chamber, leave us here alone.

*[Exeunt Warwick and the rest.]*

*Prince.* I never thought to hear you speak again.

*King.* Thy wish was father, Harry, to that thought :  
I stay too long by thee, I weary thee.

Dost thou so hunger for mine empty chair  
That thou wilt needs invest thee with my honours  
Before thy hour be ripe? O foolish youth!  
Thou seek'st the greatness that will overwhelm thee.  
Stay but a little; for my cloud of dignity  
Is held from falling with so weak a wind 100  
That it will quickly drop: my day is dim.

Thou hast stolen that which after some few hours  
Were thine without offence; and at my death  
Thou hast seal'd up my expectation :  
Thy life did manifest thou lovedst me not,  
And thou wilt have me die assured of it.  
Thou hidest a thousand daggers in thy thoughts,  
Which thou hast whetted on thy stony heart,  
To stab at half an hour of my life.

What! canst thou not forbear me half an hour? 110  
Then get thee gone and dig my grave thyself,



And bid the merry bells ring to thine ear  
That thou art crowned, not that I am dead.  
Let all the tears that should bedew my hearse  
Be drops of balm to sanctify thy head :  
Only compound me with forgotten dust ;  
Give that which gave thee life unto the worms.  
Pluck down my officers, break my decrees ;  
For now a time is come to mock at form :  
Harry the Fifth is crown'd : up, vanity ! 120  
Down, royal state ! all you sage counsellors, hence !  
And to the English court assemble now,  
From every region, apes of idleness !  
Now, neighbour confines, purge you of your scum :  
Have you a ruffian that will swear, drink, dance,  
Revel the night, rob, murder, and commit  
The oldest sins the newest kind of ways ?  
Be happy, he will trouble you no more ;  
England shall double gild his treble guilt,  
England shall give him office, honour, might ; 130  
For the fifth Harry from curb'd license plucks  
The muzzle of restraint, and the wild dog  
Shall flesh his tooth on every innocent.  
O my poor kingdom, sick with civil blows !  
When that my care could not withhold thy riots,  
What wilt thou do when riot is thy care ?  
O, thou wilt be a wilderness again,  
Peopled with wolves, thy old inhabitants !  
*Prince.* O, pardon me, my liege ! but for my tears,  
The moist impediments unto my speech, 140  
I had forestall'd this dear and deep rebuke  
Ere you with grief had spoke and I had heard  
The course of it so far. There is your crown ;  
And He that wears the crown immortally  
Long guard it yours ! If I affect it more  
Than as your honour and as your renown,  
Let me no more from this obedience rise,

Which my most inward true and duteous spirit  
Teacheth, this prostrate and exterior bending.  
God witness with me, when I here came in, 150  
And found no course of breath within your majesty,  
How cold it struck my heart ! If I do feign,  
O, let me in my present wildness die  
And never live to show the incredulous world  
The noble change that I have purposed !  
Coming to look on you, thinking you dead,  
And dead almost, my liege, to think you were,  
I spake unto this crown as having sense,  
And thus upbraided it : ' The care on thee depending  
Hath fed upon the body of my father ; 160  
Therefore, thou best of gold art worst of gold :  
Other, less fine in carat, is more precious,  
Preserving life in medicine potable ;  
But thou, most fine, most honour'd, most renown'd,  
Hast eat thy bearer up.' Thus, my most royal liege,  
Accusing it, I put it on my head,  
To try with it, as with an enemy  
That had before my face murder'd my father,  
The quarrel of a true inheritor.  
But if it did infect my blood with joy, 170  
Or swell my thoughts to any strain of pride ;  
If any rebel or vain spirit of mine  
Did with the least affection of a welcome  
Give entertainment to the might of it,  
Let God for ever keep it from my head  
And make me as the poorest vassal is  
That doth with awe and terror kneel to it !

*King.* O my son,  
God put it in thy mind to take it hence,  
That thou mightst win the more thy father's love, 180  
Pleading so wisely in excuse of it !  
Come hither, Harry, sit thou by my bed ;  
And hear, I think, the very latest counsel

That ever I shall breathe. God knows, my son,  
By what by-paths and indirect crook'd ways  
I met this crown ; and I myself know well  
How troublesome it sat upon my head.  
To thee it shall descend with better quiet,  
Better opinion, better confirmation ;  
For all the soil of the achievement goes 190  
With me into the earth. It seem'd in me  
But as an honour snatch'd with boisterous hand,  
And I had many living to upbraid  
My gain of it by their assistances ;  
Which daily grew to quarrel and to bloodshed,  
Wounding supposed peace : all these bold fears  
Thou see'st with peril I have answered ;  
For all my reign hath been but as a scene  
Acting that argument : and now my death  
Changes the mode ; for what in me was purchased, 200  
Falls upon thee in a more fairer sort ;  
So thou the garland wear'st successively.  
Yet, though thou stand'st more sure than I could do,  
Thou art not firm enough, since griefs are green ;  
And all my foes which thou must make thy friends,  
Have but their stings and teeth newly ta'en out ;  
By whose fell working I was first advanced  
And by whose power I well might lodge a fear  
To be again displaced : which to avoid,  
I cut some off ; and had a purpose now 210  
To lead out many to the Holy Land,  
Lest rest and lying still might make them look  
Too near unto my state. Therefore, my Harry,  
Be it thy course to busy giddy minds  
With foreign quarrels ; that action, hence borne out,  
May waste the memory of the former days.  
More would I, but my lungs are wasted so  
That strength of speech is utterly denied me.  
How I came by the crown, O God forgive ;

And grant it may with thee in true peace live ! 220

*Prince.* My gracious liege,  
You won it, wore it, kept it, gave it me ;  
Then plain and right must my possession be :  
Which I with more than with a common pain  
'Gainst all the world will rightfully maintain.

*Enter* LORD JOHN OF LANCASTER.

*King.* Look, look, here comes my John of Lancaster.

*Lan.* Health, peace, and happiness to my royal father !

*King.* Thou bring'st me happiness and peace, son John ;  
But health, alack, with youthful wings is flown  
From this bare wither'd trunk : upon thy sight 230  
My worldly business makes a period.  
Where is my Lord of Warwick ?

*Prince.* My Lord of Warwick !

*Enter* WARWICK, and others.

*King.* Doth any name particular belong  
Unto the lodging where I first did swoon ?

*War.* 'Tis call'd Jerusalem, my noble lord.

*King.* Laud be to God ! even there my life must end.  
It hath been prophesied to me many years,  
I should not die but in Jerusalem ;  
Which vainly I supposed the Holy Land :  
But bear me to that chamber ; there I'll lie ; 240  
In that Jerusalem shall Harry die. [*Exeunt.*]

## ACT V.

SCENE I. Gloucestershire. SHALLOW'S house.

*Enter* SHALLOW, FALSTAFF, BARDOLPH, and Page.

*Shal.* By cock and pie, sir, you shall not away to-night.  
What, Davy, I say !

*Fal.* You must excuse me, Master Robert Shallow.



*Shal.* I will not excuse you ; you shall not be excused ; excuses shall not be admitted ; there is no excuse shall serve ; you shall not be excused. Why, Davy !

*Enter* DAVY.

*Davy.* Here, sir.

*Shal.* Davy, Davy, Davy, Davy, let me see, Davy ; let me see, Davy ; let me see : yea, marry, William cook, bid him come hither. Sir John, you shall not be excused. 10

*Davy.* Marry, sir, thus ; those precepts cannot be served : and, again, sir, shall we sow the headland with wheat ?

*Shal.* With red wheat, Davy. But for William cook : are there no young pigeons ?

*Davy.* Yes, sir. Here is now the smith's note for shoeing and plough-irons.

*Shal.* Let it be cast and paid. Sir John, you shall not be excused.

*Davy.* Now, sir, a new link to the bucket must needs be had : and, sir, do you mean to stop any of William's wages, about the sack he lost the other day at Hinckley fair ? 21

*Shal.* A' shall answer it. Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William cook.

*Davy.* Doth the man of war stay all night, sir ?

*Shal.* Yea, Davy. I will use him well : a friend i' the court is better than a penny in purse. Use his men well, Davy ; for they are arrant knaves, and will backbite.

*Davy.* No worse than they are backbitten, sir ; for they have marvellous foul linen. 30

*Shal.* Well conceited, Davy : about thy business, Davy.

*Davy.* I beseech you, sir, to countenance William Visor of Wincot against Clement Perkes of the hill.

*Shal.* There is many complaints, Davy, against that Visor : that Visor is an arrant knave, on my knowledge.

*Davy.* I grant your worship that he is a knave, sir ; but yet, God forbid, sir, but a knave should have some counten-

ance at his friend's request. An honest man, sir, is able to speak for himself, when a knave is not. I have served your worship truly, sir, this eight years ; and if I cannot once or twice in a quarter bear out a knave against an honest man, I have but a very little credit with your worship. The knave is mine honest friend, sir ; therefore, I beseech your worship, let him be countenanced.

*Shal.* Go to ; I say he shall have no wrong. Look about, Davy. [*Exit Davy.*] Where are you, Sir John ? Come, come, come, off with your boots. Give me your hand, Master Bardolph.

*Bard.* I am glad to see your worship. 49

*Shal.* I thank thee with all my heart, kind Master Bardolph ; and welcome, my tall fellow [*to the Page*]. Come, Sir John.

*Fal.* I'll follow you, good Master Robert Shallow. [*Exit Shallow.*] Bardolph, look to our horses. [*Exeunt Bardolph and Page.*] If I were sawed into quantities, I should make four dozen of such bearded hermits' staves as Master Shallow. It is a wonderful thing to see the semblable coherence of his men's spirits and his : they, by observing of him, do bear themselves like foolish justices ; he, by conversing with them, is turned into a justice-like serving-man : their spirits are so married in conjunction with the participation of society that they flock together in consent, like so many wild-geese. If I had a suit to Master Shallow, I would humour his men with the imputation of being near their master : if to his men, I would curry with Master Shallow that no man could better command his servants. It is certain that either wise bearing or ignorant carriage is caught, as men take diseases, one of another : therefore let men take heed of their company. I will devise matter enough out of this Shallow to keep Prince Harry in continual laughter the wearing out of six fashions, which is four terms, or two actions, and a' shall laugh without intervallums. O, it is much that a lie with a slight oath and a jest with a sad brow will do with a fellow that never

had the ache in his shoulders ! O, you shall see him laugh  
till his face be like a wet cloak ill laid up ! 75

*Shal.* [*Within*] Sir John !

*Fal.* I come, Master Shallow ; I come, Master Shallow.

[*Exit.*

SCENE II. *Westminster. The palace.*

*Enter WARWICK and the LORD CHIEF-JUSTICE, meeting.*

*War.* How now, my lord chief-justice ! whither away ?

*Ch. Just.* How doth the king ?

*War.* Exceeding well ; his cares are now all ended.

*Ch. Just.* I hope, not dead.

*War.* He's walk'd the way of nature ;  
And to our purposes he lives no more.

*Ch. Just.* I would his majesty had call'd me with him :  
The service that I truly did his life  
Hath left me open to all injuries.

*War.* Indeed I think the young king loves you not.

*Ch. Just.* I know he doth not, and do arm myself 10  
To welcome the condition of the time,  
Which cannot look more hideously upon me  
Than I have drawn it in my fantasy.

*Enter LANCASTER, CLARENCE, GLOUCESTER, WESTMORELAND,  
and others.*

*War.* Here come the heavy issue of dead Harry :  
O that the living Harry had the temper  
Of him, the worst of these three gentlemen !  
How many nobles then should hold their places,  
That must strike sail to spirits of vile sort !

*Ch. Just.* O God, I fear all will be overturn'd !

*Lan.* Good morrow, cousin Warwick, good morrow. 20

*Glou.* } Good morrow, cousin.  
*Clar.* }





For me, by heaven, I bid you be assured,  
I'll be your father and your brother too ;  
Let me but bear your love, I'll bear your cares :  
Yet weep that Harry's dead ; and so will I ;  
But Harry lives, that shall convert those tears 60  
By number into hours of happiness.

*Princes.* We hope no other from your majesty.

*King.* You all look strangely on me : and you most ;  
You are, I think, assured I love you not.

*Ch. Just.* I am assured, if I be measured rightly,  
Your majesty hath no just cause to hate me.

*King.* No !

How might a prince of my great hopes forget  
So great indignities you laid upon me ?  
What ! rate, rebuke, and roughly send to prison 70  
The immediate heir of England ! Was this easy ?  
May this be wash'd in Lethe, and forgotten ?

*Ch. Just.* I then did use the person of your father ;  
The image of his power lay then in me :  
And, in the administration of his law,  
Whiles I was busy for the commonwealth,  
Your highness pleased to forget my place,  
The majesty and power of law and justice,  
The image of the king whom I presented,  
And struck me in my very seat of judgement ; 80  
Whereon, as an offender to your father,  
I gave bold way to my authority  
And did commit you. If the deed were ill,  
Be you contented, wearing now the garland,  
To have a son set your decrees at nought,  
To pluck down justice from your awful bench,  
To trip the course of law and blunt the sword  
That guards the peace and safety of your person ;  
Nay, more, to spurn at your most royal image  
And mock your workings in a second body. 90  
Question your royal thoughts, make the case yours ;

Be now the father and propose a son,  
Hear your own dignity so much profaned,  
See your most dreadful laws so loosely slighted,  
Behold yourself so by a son disdain'd ;  
And then imagine me taking your part  
And in your power soft silencing your son :  
After this cold considerance, sentence me ;  
And, as you are a king, speak in your state  
What I have done that misbecame my place, 100  
My person, or my liege's sovereignty.

*King.* You are right, justice, and you weigh this well ;  
Therefore still bear the balance and the sword :  
And I do wish your honours may increase,  
Till you do live to see a son of mine  
Offend you and obey you, as I did.  
So shall I live to speak my father's words :  
' Happy am I, that have a man so bold,  
That dares do justice on my proper son ;  
And not less happy, having such a son,  
That would deliver up his greatness so 110  
Into the hands of justice.' You did commit me :  
For which, I do commit into your hand  
The unstained sword that you have used to bear ;  
With this remembrance, that you use the same  
With the like bold, just and impartial spirit  
As you have done 'gainst me. There is my hand.  
You shall be as a father to my youth :  
My voice shall sound as you do prompt mine ear,  
And I will stoop and humble my intents 120  
To your well-practised wise directions.  
And, princes all, believe me, I beseech you ;  
My father is gone wild into his grave,  
For in his tomb lie my affections ;  
And with his spirit sadly I survive,  
To mock the expectation of the world,  
To frustrate prophecies and to raze out

Rotten opinion, who hath writ me down  
After my seeming. The tide of blood in me  
Hath proudly flow'd in vanity till now : 130  
Now doth it turn and ebb back to the sea,  
Where it shall mingle with the state of floods  
And flow henceforth in formal majesty.  
Now call we our high court of parliament :  
And let us choose such limbs of noble counsel,  
That the great body of our state may go  
In equal rank with the best govern'd nation ;  
That war, or peace, or both at once, may be  
As things acquainted and familiar to us ;  
In which you, father, shall have foremost hand. 140  
Our coronation done, we will accite,  
As I before remember'd, all our state :  
And, God consigning to my good intents,  
No prince nor peer shall have just cause to say,  
God shorten Harry's happy life one day ! [Exeunt.

SCENE III. Gloucestershire. SHALLOW'S orchard.

*Enter* FALSTAFF, SHALLOW, SILENCE, DAVY, BARDOLPH,  
and the Page.

*Shal.* Nay, you shall see my orchard, where, in an arbour,  
we will eat a last year's pippin of my own grafting, with a  
dish of caraways, and so forth : come, cousin Silence : and  
then to bed.

*Fal.* 'Fore God, you have here a goodly dwelling and a rich.

*Shal.* Barren, barren, barren ; beggars all, beggars all, Sir  
John : marry, good air. Spread, Davy ; spread, Davy : well  
said, Davy.

*Fal.* This Davy serves you for good uses ; he is your  
serving-man and your husband. 10

*Shal.* A good varlet, a good varlet, a very good varlet, Sir

John : by the mass, I have drunk too much sack at supper : a good varlet. Now sit down, now sit down ; come, cousin.

*Sil.* Ah, sirrah ! quoth-a, we shall

Do nothing but eat, and make good cheer. [*Singing.*

*Fal.* There's a merry heart ! Good Master Silence, I'll give you a health for that anon.

*Shal.* Give Master Bardolph some wine, Davy.

*Davy.* Sweet sir, sit ; I'll be with you anon ; most sweet sir, sit. Master page, good master page, sit. Proface ! What you want in meat, we'll have in drink : but you must bear ; the heart's all. [*Exit.* 22

*Shal.* Be merry, Master Bardolph ; and, my little soldier there, be merry.

*Sil.* Be merry, be merry, my wife has all ; [*Singing.*

For women are shrews, both short and tall :

'Tis merry in hall when beards wag all,

And welcome merry Shrove-tide.

Be merry, be merry.

*Fal.* I did not think Master Silence had been a man of this mettle. 31

*Sil.* Who, I ? I have been merry twice and once ere now.

*Re-enter DAVY.*

*Davy.* There's a dish of leather-coats for you.

[*To Bardolph.*

*Shal.* Davy !

*Davy.* Your worship ! I'll be with you straight [*to Bardolph*]. A cup of wine, sir ?

*Sil.* A cup of wine that's brisk and fine, [*Singing.*

And drink unto the leman mine ;

And a merry heart lives long-a.

*Fal.* Well said, Master Silence. 40

*Sil.* An we shall be merry, now comes in the sweet o' the night.

*Fal.* Health and long life to you, Master Silence.



*Sil.* Fill the cup, and let it come ; [Singing.]  
 I'll pledge you a mile to the bottom.

*Shal.* Honest Bardolph, welcome ; if thou wantest any thing, and wilt not call, beshrew thy heart. Welcome, my little tiny thief [*to the Page*], and welcome indeed too. I'll drink to Master Bardolph, and to all the cavaleros about London. 50

*Davy.* I hope to see London once ere I die.

*Bard.* An I might see you there, Davy,—

*Shal.* By the mass, you'll crack a quart together, ha ! will you not, Master Bardolph ?

*Bard.* Yea, sir, in a pottle-pot.

*Shal.* By God's liggens, I thank thee : the knave will stick by thee, I can assure thee that. A' will not out ; he is true bred.

*Bard.* And I'll stick by him, sir. 59

*Shal.* Why, there spoke a king. Lack nothing : be merry.  
 [*Knocking within.*] Look who's at door there, ho ! who knocks ? [Exit Davy.]

*Fal.* Why, now you have done me right.

[*To Silence, seeing him take off a bumper.*]

*Sil.* Do me right, [Singing.]  
 And dub me knight :  
 Samingo.

Is't not so ?

*Fal.* 'Tis so.

*Sil.* Is't so ? Why then, say an old man can do somewhat.

*Re-enter DAVY.*

*Davy.* An't please your worship, there's one Pistol come from the court with news. 71

*Fal.* From the court ! let him come in.

*Enter PISTOL.*

How now, Pistol !

*Pist.* Sir John, God save you !

*Fal.* What wind blew you hither, Pistol?

*Pist.* Not the ill wind which blows no man to good. Sweet knight, thou art now one of the greatest men in this realm.

*Sil.* By'r lady, I think a' be, but goodman Puff of Barson.

*Pist.* Puff!

Puff in thy teeth, most recreant coward base! 80

Sir John, I am thy Pistol and thy friend,

And helter-skelter have I rode to thee,

And tidings do I bring and lucky joys

And golden times and happy news of price.

*Fal.* I pray thee now, deliver them like a man of this world.

*Pist.* A foutre for the world and worldlings base!  
I speak of Africa and golden joys.

*Fal.* O base Assyrian knight, what is thy news?  
Let King Cophetua know the truth thereof. 90

*Sil.* And Robin Hood, Scarlet, and John. [*Singing.*

*Pist.* Shall dunghill curs confront the Helicons?  
And shall good news be baffled?

Then, Pistol, lay thy head in Furies' lap.

*Shal.* Honest gentleman, I know not your breeding.

*Pist.* Why then, lament therefore.

*Shal.* Give me pardon, sir: if, sir, you come with news from the court, I take it there's but two ways, either to utter them, or to conceal them. I am, sir, under the king, in some authority. 100

*Pist.* Under which king, Besonian? speak, or die.

*Shal.* Under King Harry.

*Pist.* Harry the Fourth? or Fifth?

*Shal.* Harry the Fourth.

*Pist.* A foutre for thine office!

Sir John, thy tender lambkin now is king;

Harry the Fifth's the man. I speak the truth:

When Pistol lies, do this; and fig me, like

The bragging Spaniard.

*Fal.* What, is the old king dead?

*Pist.* As nail in door : the things I speak are just. 109

*Fal.* Away, Bardolph ! saddle my horse. Master Robert Shallow, choose what office thou wilt in the land, 'tis thine. Pistol, I will double-charge thee with dignities.

*Bard.* O joyful day !

I would not take a knighthood for my fortune.

*Pist.* What ! I do bring good news.

*Fal.* Carry Master Silence to bed. Master Shallow, my Lord Shallow,—be what thou wilt ; I am fortune's steward—get on thy boots : we'll ride all night. O sweet Pistol ! Away, Bardolph ! [*Exit Bard.*] Come, Pistol, utter more to me ; and withal devise something to do thyself good. Boot, boot, Master Shallow : I know the young king is sick for me. Let us take any man's horses ; the laws of England are at my commandment. Blessed are they that have been my friends ; and woe to my lord chief-justice !

*Pist.* Let vultures vile seize on his lungs also !  
'Where is the life that late I led ?' say they :

Why, here it is ; welcome these pleasant days ! [*Exeunt.*

SCENE IV. *London. A street.*

*Enter* Beadles, *dragging in* HOSTESS QUICKLY and  
DOLL TEARSHEET.

*Host.* No, thou arrant knave ; I would to God that I might die, that I might have thee hanged : thou hast drawn my shoulder out of joint.

*First Bead.* The constables have delivered her over to me ; and she shall have whipping-cheer enough, I warrant her : there hath been a man or two lately killed about her.

*Dol.* Nut-hook, nut-hook, you lie.

*Host.* O the Lord, that Sir John were come ! he would make this a bloody day to somebody.

*First Bead.* Come, I charge you both go with me ; for the man is dead that you and Pistol beat amongst you. 11

*Dol.* I'll tell you what, you thin man in a censer, I will have you as soundly swung for this,—you blue-bottle rogue, you filthy famished correctioner, if you be not swung, I'll forswear half-kirtles.

*First Bead.* Come, come, you she knight-errant, come.

*Host.* O God, that right should thus overcome might !  
Well, of sufferance comes ease.

*Dol.* Come, you rogue, come ; bring me to a justice.

*Host.* Ay, come, you starved blood-hound. 20

*Dol.* Goodman death, goodman bones !

*Host.* Thou atomy, thou !

*Dol.* Come, you thin thing ; come, you rascal.

*First Bead.* Very well. [Exeunt.

SCENE V. *A public place near Westminster Abbey.*

*Enter two Grooms, strewing rushes.*

*First Groom.* More rushes, more rushes.

*Sec. Groom.* The trumpets have sounded twice.

*First Groom.* 'Twill be two o'clock ere they come from the coronation : dispatch, dispatch. [Exeunt.

*Enter FALSTAFF, SHALLOW, PISTOL, BARDOLPH, and Page.*

*Fal.* Stand here by me, Master Robert Shallow ; I will make the king do you grace : I will leer upon him as a' comes by ; and do but mark the countenance that he will give me.

*Pist.* God bless thy lungs, good knight. 8

*Fal.* Come here, Pistol ; stand behind me. O, if I had had time to have made new liveries, I would have bestowed the thousand pound I borrowed of you. But 'tis no matter ; this poor show doth better : this doth infer the zeal I had to see him.

*Shal.* It doth so.

*Fal.* It shows my earnestness of affection,—

*Shal.* It doth so.



*Fal.* My devotion,—

*Shal.* It doth, it doth, it doth.

*Fal.* As it were, to ride day and night ; and not to deliberate, not to remember, not to have patience to shift me,— 21

*Shal.* It is best, certain.

*Fal.* But to stand stained with travel, and sweating with desire to see him ; thinking of nothing else, putting all affairs else in oblivion, as if there were nothing else to be done but to see him.

*Pist.* 'Tis 'semper idem,' for 'obsque hoc nihil est : ' 'tis all in every part.

*Shal.* 'Tis so, indeed.

*Pist.* My knight, I will inflame thy noble liver, 30  
And make thee rage.

Thy Doll, and Helen of thy noble thoughts,  
Is in base durance and contagious prison ;  
Haled thither

By most mechanical and dirty hand :

Rouse up revenge from ebon den with fell Alecto's snake,  
For Doll is in. Pistol speaks nought but truth.

*Fal.* I will deliver her.

[*Shouts within, and the trumpets sound.*]

*Pist.* There roar'd the sea, and trumpet-clangor sounds.

*Enter the KING and his train, the LORD CHIEF-JUSTICE  
among them.*

*Fal.* God save thy grace, King Hal ! my royal Hal ! 40

*Pist.* The heavens thee guard and keep, most royal imp of fame !

*Fal.* God save thee, my sweet boy !

*King.* My lord chief-justice, speak to that vain man.

*Ch. Just.* Have you your wits ? know you what 'tis you speak ?

*Fal.* My king ! my Jove ! I speak to thee, my heart !

*King.* I know thee not, old man : fall to thy prayers ;  
How ill white hairs become a fool and jester !  
I have long dream'd of such a kind of man, 50  
So surfeit-swell'd, so old and so profane ;  
But, being awaked, I do despise my dream.  
Make less thy body hence, and more thy grace ;  
Leave gormandizing ; know the grave doth gape  
For thee thrice wider than for other men.  
Reply not to me with a fool-born jest :  
Presume not that I am the thing I was ;  
For God doth know, so shall the world perceive  
That I have turn'd away my former self ;  
So will I those that kept me company. 60  
When thou dost hear I am as I have been,  
Approach me, and thou shalt be as thou wast,  
The tutor and the feeder of my riots :  
Till then, I banish thee, on pain of death,  
As I have done the rest of my misleaders,  
Not to come near our person by ten mile.  
For competence of life I will allow you,  
That lack of means enforce you not to evil :  
And, as we hear you do reform yourselves,  
We will, according to your strengths and qualities, 70  
Give you advancement. Be it your charge, my lord,  
To see perform'd the tenour of our word.  
Set on. [*Exeunt King, etc.*]

*Fal.* Master Shallow, I owe you a thousand pound.

*Shal.* Yea, marry, Sir John ; which I beseech you to let me have home with me.

*Fal.* That can hardly be, Master Shallow. Do not you grieve at this ; I shall be sent for in private to him : look you, he must seem thus to the world : fear not your advancements ; I will be the man yet that shall make you great. 80

*Shal.* I cannot well perceive how, unless you should give me your doublet and stuff me out with straw. I beseech you, good Sir John, let me have five hundred of my thousand.

*Fal.* Sir, I will be as good as my word : this that you heard was but a colour.

*Shal.* A colour that I fear you will die in, Sir John.

*Fal.* Fear no colours : go with me to dinner : come, Lieutenant Pistol ; come, Bardolph : I shall be sent for soon at night.

*Re-enter PRINCE JOHN, the LORD CHIEF-JUSTICE ; Officers with them.*

*Ch. Just.* Go, carry Sir John Falstaff to the Fleet : 90  
Take all his company along with him.

*Fal.* My lord, my lord,—

*Ch. Just.* I cannot now speak : I will hear you soon.  
Take them away.

*Pist.* Si fortuna me tormenta, spero contenta.

*[Exeunt all but Prince John and the Chief-Justice.]*

*Lan.* I like this fair proceeding of the king's :  
He hath intent his wonted followers  
Shall all be very well provided for ;  
But all are banish'd till their conversations  
Appear more wise and modest to the world. 100

*Ch. Just.* And so they are.

*Lan.* The king has call'd his parliament, my lord.

*Ch. Just.* He hath.

*Lan.* I will lay odds that, ere this year expire,  
We bear our civil swords and native fire  
As far as France : I heard a bird so sing,  
Whose music, to my thinking, pleased the king.  
Come, will you hence ?

*[Exeunt.]*

## EPILOGUE.

*Spoken by a Dancer.*

First my fear ; then my courtesy ; last my speech. My  
fear is, your displeasure ; my courtesy, my duty ; and my

speech, to beg your pardons. If you look for a good speech now, you undo me : for what I have to say is of mine own making ; and what indeed I should say will, I doubt, prove mine own marring. But to the purpose, and so to the venture. Be it known to you, as it is very well, I was lately here in the end of a displeasing play, to pray your patience for it and to promise you a better. I meant indeed to pay you with this ; which, if like an ill venture it come unluckily home, I break, and you, my gentle creditors, lose. Here I promised you I would be and here I commit my body to your mercies : bate me some and I will pay you some and, as most debtors do, promise you infinitely. 14

If my tongue cannot entreat you to acquit me, will you command me to use my legs ? and yet that were but light payment, to dance out of your debt. But a good conscience will make any possible satisfaction, and so would I. All the gentlewomen here have forgiven me : if the gentlemen will not, then the gentlemen do not agree with the gentlewomen, which was never seen before in such an assembly. 21

One word more, I beseech you. If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France : where, for any thing I know, Falstaff shall die of a sweat, unless already a' be killed with your hard opinions ; for Oldcastle died a martyr, and this is not the man. My tongue is weary ; when my legs are too, I will bid you good night : and so kneel down before you ; but, indeed, to pray for the queen. 30



## NOTES.

### INDUCTION.

AN INDUCTION, or prologue, was not infrequently prefixed to a play to inform the audience of such facts as they would not gather from the play itself, as, for instance, in *The Taming of the Shrew*. Here it serves merely to link together the two parts of the play.

STAGE DIRECTION. *Enter Rumour, painted full of tongues.* Such a presentation of **Rumour** was not uncommon. Among others, Farmer refers to Hawes's *Pastime of Pleasure*, where she is spoken of as "A goodly lady, envyrned about With *tongues* of fire"; to one of Sir Thomas More's *Pageants*, "*Fame*, I am called, mervayle you nothing Thoughe with *tonges* I am compassed all round"; and to Chaucer's elaborate portrait of her in *The Booke of Fame*.

1. for which ... **stop**, I say open your ears, for I know that none of you will wish to stop them.

2. **vent**, "an opening for air or smoke, an air-hole, flue ... — F. *fente*, 'a cleft, rift, chinke, slit, cranny'; Cotgrave. A participial substantive from the verb *fendre*, to cleave.—Lat. *findere*, to cleave"... (Skeat, *Ety. Dict.*). To be distinguished from *vent*, sale, to *vent*, to sell, from F. *vente*, a sale, from Lat. *vendere*, to sell; and from *vent*, to snuff up air, breathe, puff out, from F. *vent*, wind, from Lat. *ventum*, accusative of *ventus*, wind. In regard to this last, Skeat says, "If we had a large collection of quotations illustrative of the use of *vent* as a verb, I suspect it would appear that the connection with the F. *vent*, wind, was due solely to a misunderstanding and misuse of the word, and that it is *etymologically* due to Vent (1) [= flue] or Vent (2) [= sale], or to confusion of both"...

3. the **drooping west**, the idea is that of flowers hanging down their heads as the sun sets. Malone illustrates by *Macb.* iii. 2. 52. 3, "Good things of day begin to *droop* and drowse, While night's black agents to their preys do rouse."

4. **post-horse**, "*post* originally signified a fixed place, as a military *post*; then, a fixed place on a line of road where horses are kept for travelling, a stage, or station; thence it was transferred to the person who travelled in this way, using relays of horses, and finally to any quick traveller" (Eastwood and Wright, *Bible Wordbook*, quoted by Skeat, *Ety. Dict.*): **still**, continually, ever.

7. **The which**, see note on i. l. 164.

10. **Under ... safety**, appearing all the while in such harmless and pleasant guise.

12. **Make ... defence**, exhibit the alarmed mustering of troops in preparation against attack; the converse of the "*covert enmity*" which is preparing to "*wound the world*"; **musters**, from O. F. *mostre*, for *monstre*, a pattern, view, sight, display, from Lat. *monstrare*, to show.

13. **Whiles**, the old genitive of *while*, time, used adverbially: **swoln ... grief**, in reality pregnant with some other grievance, cause of anxiety.

15. **And no such matter**, though in reality nothing of the kind, nothing to do with war, ails the time.

17. **And of ... stop**, and so easy of management: the **stop** is the hole in the pipe on which the finger is placed to stop or to let out the air blown into it. Cp. *Hamlet*. iii. 2. 76, "Whose blood and judgement are so well commingled, That they are not a *pipe* for fortune's finger To sound what *stop* she please"; iii. 2. 373, "govern these *ventages* with your finger and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the *stops*."

18. **the blunt ... heads**, the dull-witted monster with innumerable heads; "the many-headed multitude," as they are called in *Cor.* ii. 3. 18.

20. **what need I**. It is doubtful whether this is equivalent to 'why need I,' or 'what need is there that I,' *i.e.* whether **what** is an adverb and **need** a verb, or **what** an adjective and **need** a noun; cp. *M. A.* i. l. 318, "*What need* the bridge much broader than the flood?," and see Abb. § 297.

22. **my household**, those who belong to the same family as myself, the audience of the theatre who like him disseminate reports.

27, 8. **But what ... first?** But if I acted up to my character, I should not tell the truth at first, but should scatter abroad a number of false reports.

33. **the peasant towns**, is generally taken to mean the rural towns. Dyce, with Collier's MS. Corrector, reads "*pleasant towns*," and remarks "one may wonder why Rumour should men-

tion only 'the *peasant towns*' (a most strange expression), as if so busy a personage, in the long journey from Shrewsbury to Warkworth, had failed to 'call in' at the more important places."

35. *this worm-eaten hold ... stone*, this time-decayed fortress : in its literal sense *worm-eaten* is now applied to wood only ; *ragged* perhaps indicates not merely the rough, rugged stones of which the castle was built, but the worn appearance given them by time.

37. *crafty-sick*, pretending illness, in order to move the pity of the King : *come tiring on*, come on exhausted by their wearisome journeys.

40. *They bring ... wrongs*, they bring reassuring news which is false, and so more dangerous than news of evil that was true.

#### ACT I. SCENE I.

STAGE DIRECTION. *Lord Bardolph*. "This person was Thomas Bardolph, fifth Baron ... [who] joining in the archbishop's insurrection against Henry IV., was defeated at Bramham Moor, where 'he was taken but sore wounded, so that he shortly after died of his hurts.' Holinshed" ... (French, *S. G.*).

2. *What*, more indefinite than *who*, as including the rank, profession, etc., as well as the personality.

3. *attend*, waits for, wishes to speak with.

4. *is walk'd*. Here *is* expresses the present state, whereas *has* would express the activity necessary to cause the present state.

5. *Please it*, if it please.

8. *Should be*, may be expected to be, is likely to be : *stratagem*, appalling or disastrous circumstance ; cp. *R. J.* iii. 5. 211, "Alack, alack, that heaven should practise *stratagems* Upon so soft a subject as myself !"

15. *in the fortune .. son*, by the good fortune which attended upon your son.

19. *Harry Monmouth's brawn*, that mass of flesh that waited on the Prince : *hulk*, properly a clumsy, heavy, ship ; from Gk. ὀλκός, a ship which is towed, a ship of burden, Gk. ἔλκειν, to draw, drag.

22. *to dignify the times*, to give lustre to the age.

23. *How is this derived?* Whence did you obtain your information ?

27. *That freely ... true*, who in all honesty assured me of this news being trustworthy ; for *freely*, cp. *Oth.* ii. 3. 335, "*Iago*.

I protest, in the sincerity of love and honest kindness. *Cas.* I think it *freely*."

29. **to listen after**, to inquire for with all diligence; cp. to "*hearken after*," *R. III.* i. 1. 54, "He *hearkens after* prophecies and dreams."

30. **over-rode**, caught up and passed on the way.

32. **More than ... me**, except perhaps such as he received from me and may hand on to you.

34. **turn'd me back**, met me and sent me back to you.

37. **forspent**, utterly exhausted; **for-** is intensive as in *forgo*, *forlorn*, *forswear*, etc.

38. **to breathe**, to give breath to, to rest; so intransitively i. *H. IV.* i. 3. 102, ii. 4. 275, v. 3. 46.

42. **And that young ... cold**, cp. below, l. 51. The meaning of course is that Hotspur was cold in death.

43. **With that ... head**, with those words he gave the rein to his powerful horse. Though two lines lower the horse is called a "poor jade" there is no contradiction, the meaning being that the horse was a powerful one, but that having been ridden so far and so fast it had become jaded, and was now panting with exhaustion.

44. **bending forward**, as a rider does when vigorously applying the spur.

46. **Up to the rowel-head**, so as to force the rowel right into the sides of the animal; the 'rowel' is a little wheel armed with sharp points at the end of the spur; through *F. rouelle*, from Low Lat. *rotella*, a little wheel: **starting so**, with a sudden start, his horse answering his application of the spur.

47. **to devour the way**. So Catullus, xxxv. 7, "*viam vorabit*." Steevens compares *Job*, xxxix. 24, "He [the horse] *swalloweth* the ground with fierceness and rage." Jonson, *Sejanus*, v. 10, has, "But with that speed ... With which they *greedily devour the way*."

48. **Staying ... question**, not waiting to be questioned by me any further on the matter: **Again**, repeat to me what he said.

50. **Of Hotspur Coldspur?** did he say that from being Hotspur my son had become Coldspur?

52. **have not the day**, has not been victorious in the battle; **day**, for day of battle, combat, and, as here, for victory, is frequent in Shakespeare.

53. **a silken point**, a tag or lace for tying parts of the dress, especially the breeches, and so for something of little value.

54. **my barony**, the property which goes with my title: **never talk of it**, do not for a moment believe that it is otherwise.



56. **instances**, particulars, as of Hotspur's death.

57. **hilding**, according to Skeat, short for *hilderling*, M. E. *hinderling*, base, degenerate, from A.S. *hinder*, behind, with suffix *-ling*.

59. **Spoke at a venture**, merely made a guess, spoke at random.

60. **like to a title leaf**. Steevens points out that title-pages to elegies, as well as the intermediate leaves, were formerly totally black, and most commentators see here an allusion to this practice. But it seems hardly necessary to suppose anything more than a title-page announcing the nature of the volume's contents.

62. **strond**, an older spelling of 'strand.'

63. **a witness'd usurpation**, evidence of its inroads; **witness'd** is here not a participle but an adjective formed from the noun *witness*, and the phrase is equivalent to 'an usurpation of which there is a witness.'

65. **I ran**, not merely 'I came,' but 'I was obliged to come at full speed, to take to flight in consequence of our defeat.'

67. **doth**, probably here not a case of the third person plural in *-th*, but of the inflection of the third person singular of a verb preceding the subject in the plural, more common with the inflection in *-s*.

69. **Is apter**, shows greater readiness.

71. **dead in look**, looking more dead than alive: **woe-begone**, the past participle of 'bego' in the sense of 'beset as by an environment, affected by an influence, good or evil,' is now used only in the phrase 'woe-begone,' though Murray, *Engl. Dict.*, quotes 'need-begone' from Barbour, *St. Alexis*, also 'well,' 'evil,' 'sore,' *begone*, and points out that the phrase originally was 'him was wo begone,' i.e. to him woe had closed round.

74. **But Priam ... tongue**, but Priam became aware of the fire before the messenger could bring himself to deliver his message; 'to find one's tongue' is a common phrase for bringing oneself to speak after continuing silent, as though the person suddenly became aware that he had a tongue and some cause to use that organ.

78. **greedy ear**, ear eager to drink in your news.

79. **to stop ... indeed**, as though to prevent my ever listening to words again.

80. **a sigh ... praise**, a sigh which is sufficient to dissipate, undo, all your commendations of their valour.

84. **See what ... hath!** See how quickly suspicion finds its tongue; said in reference to his own prompt exclamation "Why, he is dead."

85. **but fears**, has no other prompting than his fears.

88. **Tell thou ... lies**, though I am an earl, and to give the lie to one of my rank would under other circumstances be a gross insult, do not hesitate to say that the suspicion I have put into words is a lying utterance.

91. **gainsaid**, contradicted; the prefix is the A.S. *gegn*, against.

92. **Your spirit is too true**, not a lying spirit, such as was allowed to enter into the mouths of false prophets. Cp. i. *Kings*, xxii. 21, 22, "And there came forth a spirit, and stood before the Lord, and said, I will persuade him. And the Lord said unto him, Wherewith? And he said, I will go forth, and I will be a lying spirit in the mouth of all his prophets." That there is this allusion, and that **spirit** here does not mean merely 'mind,' 'soul,' is I think shown by Northumberland's use of the word **divination**, which Morton takes up.

93. **for all this**, in spite of all this that you say about my spirit and my fears. Johnson would give this line to Lord Bardolph on the ground of its being contradictory to the remainder of Northumberland's speech, but Northumberland evidently pauses after his words, and looks earnestly at Morton, in whose face, as Rolfe says, he meets with no encouraging response. His worst fears are now confirmed, and he prepares himself to listen to the details of his loss.

94. **a strange confession**, the admission of Hotspur's death betrayed by his look, but which yet his lips refused to make.

95. **fear**, a dangerous thing; cp. below. iv. 5. 196, "all these bold *fears* Thou see'st with peril I have answered."

98. **And he doth sin**, Daniel would read "Only he sins," but the negative in the previous line, "offends not," here linked by the copula **And**, is equivalent to a positive 'is guiltless.'

101. **a losing office**, a thankless task.

102. **sullen bell**. The dismal monotony of the single bell tolled when the spirit of a man is taking flight, as opposed to a peal of bells, is here indicated. The "passing-bell," as it is called, is still rung in some parts of England, but the origin of the custom is disputed. Douce is inclined to think that it may have been introduced with a view to scaring away demons watching to take possession of the dying man's soul; by others the bell is supposed to have been tolled to solicit prayers for the passing soul, or to admonish those living to meditate upon their own death; cp. *V. A.* 702, "And now his grief may be compared well To one sore sick that hears *the passing-bell*."

103. **knolling**; the reading of the folios; the quarto gives 'tolling.' Both words were originally used in the transitive sense of striking a bell so as to make it ring, and later of the bell itself sounding; the Welsh word *cnill* means a passing-bell.

108. **Rendering faint quittance**, feebly endeavouring to give back blow for blow with a like strength: **out-breathed**, out of breath, spent, exhausted.

112. **In few**, in a few words; to cut my story short: **a fire**, a glow of animation.

114. **bruted**, noised abroad, generally made known; F. *bruit*, a great noise, clamour.

115. **best-temper'd**, the metaphor is from the tempering of metal, the bringing of it to a proper degree of hardness.

116. **For from ... steel'd**, for those on his side derived all their hardihood from his example; **metal** is here used both literally and figuratively, both for *metal* and *mettle*, two spellings of the same word.

117. **abated**, blunted; cp. *R. III.* v. 5. 35, "*Abate the edge of traitors, gracious Lord.*" Johnson denies that this is the meaning here, and gives "*reduced to a lower temper, or as workmen call it, let down*"; but he does not support his explanation by any instance of the word in this technical sense, and **steel'd** seems to indicate that Hotspur's metal, so keen itself, had given them their edge.

118. **Turn'd ... lead**. Here the metaphor seems to be continued by likening the behaviour of the soldiers to the edge of a weapon turned back in use, as that of a leaden weapon would be turned, though of course the meaning is that Hotspur's soldiers again became the same dull-spirited louts that they were before his spirit animated them. The word **heavy** then suggests to the speaker the simile he goes on to use.

120. **Upon enforcement**, when an impetus is given to it.

123. **fled**. Dyce adopts Walker's conjecture *fly*. Vaughan suggests *flew*.

127. **well-labouring**, labouring to good purpose, effective in its use.

128. **the appearance of the king**, several of the king's adherents being dressed to counterfeit the king's person; see *Pt. I.* v. 4.

129. **vail his stomach**, lower his haughty courage; cp. *Cor.* iii. 1. 98, "If he have power, Then *vail* your ignorance."

129, 30. **did grace ... backs**, by imitating their example lent to it a grace which it would not otherwise have had.

133. **A speedy power**, a force marching with all speed.

138. **Having been ... sick**, which, if I had been well, would have made me sick; Abb. § 330, notices the "disposition to place participles, as though used absolutely, before the words which they qualify."

139. **Being sick**, now that I am sick.

141. **buckle under life**, are unable to support the limbs of the living man, falter under the weight they have to bear. Cp. Jonson, *The Staple of News*, ii. 1. 7, "teach this body To bend, and these my aged knees to *buck/e* In adoration"; and Marston, *Antonio and Mellida*, Pt. I. iv. 1. 76-8, "O rotten props of the crazed multitude, How still you double, falter under the lightest chance That strains your veins" Knight points out that the word is used precisely in the same sense nowadays when applied to a horse.

142. **his fit**, the paroxysm of ague: **like a fire**, with a furious bound: as incapable of being restrained as a flame of fire.

144. **Weaken'd ... grief**. In the former instance **grief** is used of bodily agony, in the latter of mental agony; for the former, cp. Pt. I. v. 1. 134, "Can honour ... take away *the grief of a wound?*"

145. **nice**, dainty; suitable only to those who have the leisure to be careful about their ailments, not to one who has such reason for active work.

147. **sickly quoif**, cap which is a badge of sickness; **quoif**, another form of 'coif,' and a doublet of 'cup,' a close-fitting, cup-shaped, cap, what we now call a 'skull-cap.'

148. **wanton**, delicate, effeminate; almost the same as "nice," l. 145.

149. **flesh'd with conquest**, by conquest made eager for further combat; a metaphor from the practice of encouraging young dogs to the chase by feeding them on raw flesh; cp. *H. V.* ii. 4. 50, "The kindred of him hath been *flesh'd* upon us"; iii. 3. 11, "And the *flesh'd* soldier, rough and hard of heart."

150. **iron**, *sc.* of his helmet: **approach**, let there approach.

151. **ragged'st**, roughest; Shakespeare uses "ragged" where we should have used "rugged," both literally and figuratively; of the former sense we have already had an example in the Induction, l. 35; for the latter, cp. *Sonn.* vi. 1, "winter's *ragged* hand."

152. **the enraged Northumberland**, *sc.* who will retort the frown with equal anger.

153. **Let ... earth**, let heaven and earth be mingled in hideous confusion.

154. **flood**, ocean; as frequently in Shakespeare; **wild** is apparently proleptic, the ocean which will have become wild from not being confined within its usual limits; cp. *Oth.* ii. 1. 17, "the *enchafed flood*": **order**, the regular working of the laws of nature.

156. **To feed ... act**, to supply the spirit of enmity with food during a long-drawn-out struggle; **stage** and **act** are of course



used in their technical senses ; cp. *Macb.* ii. 2. 5, 6, "Thou seest, the heavens, as troubled with man's *act*, Threaten his bloody *stage*" : and so *scene*, l. 159.

157. *one spirit* ... *Cain*, no other spirit than that of Cain, the first-born child of Adam and Eve, and the murderer of his brother, Abel.

159. *rude*, horrid, dreadful, violent.

160. *And darkness* ... *dead*, and the whole creation be extinct and buried in universal darkness. Vaughan thinks that the metaphors from the stage is here continued by an allusion to the extinguishing of the lights in the theatre at the close of the performance.

161. *This strained* ... *wrong*, in using such violent language you are giving way to a passion that is unworthy of your natural firmness of character.

162. *divorce* ... *honour*, do not allow wisdom and a sense of your dignity, which ought to be joined together, to be put asunder ; equally consult both.

163. *complices*, confederates, allies ; generally used by Shakespeare in a bad sense.

164. *the which* "is generally used either where the antecedent, or some word like the antecedent, is repeated, or else where such a repetition could be made if desired. In almost all cases there are two or more possible antecedents from which selection must be made" (Abb. § 270), as here *lives*, *complices*, *health*.

164, 5. *if you* ... *passion*, if you give way to, abandon yourself to, such passionate outbursts.

166. *cast*, the past tense, calculated.

167. *the account of chance*, what was the utmost possibility of success or failure.

168. *make head*, raise an armed force in rebellion against the king ; cp. *Pt. I.* iii. l. 64, *J. C.* iv. l. 42.

169. *the dole of blows*, the dealing of blows, the interchange of blows with the enemy ; *dole*, that which is dealt out, a portion, more frequently a portion dealt out in charitable gifts.

170, 1. *You knew* ... *o'er*, cp. *Pt. I.* i. 3. 193, 4, "to o'erwalk a current roaring loud On the unsteady footing of a spear."

172. *were advised*, knew full well ; cp. *H. V.* i. 2. 251, "bids you *be advised* there's nought in France That can be with a nimble galliard won" : *capable*, susceptible ; cp. *K. J.* iii. l. 12, "I am sick and *capable* of tears."

174. *where most* ... *ranged*, where there was the greatest commerce, intercourse, with danger ; where danger stalked about in most various shape.

175. **none of this**, no risks and perils.

177. **The stiff-borne action**, the course so obstinately pursued ; for the same idea in a literal sense, cp. *Hamlet* i. 5. 95, "And you, my sinews, grow not instant old, But *bear me stiffly up*."

179. **More than ... be?** beyond the actual occurrence of that which it was so probable would occur?

180. **engaged ... loss**, shareholders in their unfortunate enterprise ; the figure is that of a mercantile engagement. For the construction, Malone compares *Pt. I.* iii. 2. 98, "He hath more worthy interest to the state Than thou the shadow of succession."

182. **That if ... one**, that the chances of success were ten to one against us.

184. **Choked ... fear'd**, completely did away with all consideration of the danger that was to be feared as likely to be encountered ; for this figurative sense of **Choked**, cp. *M. M.* v. 1. 427, "else imputation ... might reproach your life And *choke* your good to come" ; so *T. N.* v. 1. 150, "it is the baseness of thy fear That makes thee *strangle* thy propriety."

185. **o'erset**, overthrown, turned upside down : **venture again**, let us make one more attempt to regain our position.

186. **Come ... goods**, come, we will set out once more, risking our all, life and worldly wealth.

189. **up**, *sc.* in revolt.

191. **double surety**, *i.e.* of his spiritual and personal authority.

192. **the corpse**, the body without the soul, only the gross material body unanimated by that which alone is worth anything, the spirit : **only but** is a redundancy.

196. **queasiness**, sickly feeling of aversion to the task.

197. **potions**, *sc.* medicinal.

199. **froze**, the inflection in *-en* being commonly dropped in Elizabethan English.

201. **Turns ... religion**, gives to that which as revolt against constituted authority would seem sinful, the sanction of religion.

202. **Supposed**, he being looked upon.

204, 5. **And doth ... stones**, and gives to his insurrection a wider scope by hallowing it with the sacred pretext of retribution for a foul murder ; **Pomfret**, the castle in which Richard was put to death.

206. **Derives ... cause**, makes heaven the source and origin of the cause in which he fights ; puts forth the will of heaven as prompting and authorizing his revolt.

207. **doth bestride ... land**, stands over and protects a land struck down by tyranny, as in battle a brave man will stand over

and protect the body of a comrade lying at the mercy of the foe ; cp. *Pt. I.* v. 1. 122, "Hal, if thou see me down in the battle and *bestride* me, so ; 'tis a point of friendship" ; *Macb.* iv. 3. 4, "Let us rather ... like good-men *Bestride* our down-fall'n birthdom."

209. *more and less*, high and low ; cp. *Macb.* v. 4. 12, "Both *more and less*, have given him the revolt."

214. *posts*, messengers ; see note on *Induction*, 4.

215. *Never so few*, never were our friends so few in number.

## SCENE II.

1. *take ... me*, think it a fine thing to gibe at me, turn me into ridicule ; cp. *Cor.* i. 1. 260, "he will not spare to *gird* the gods." The literal sense of to *gird* or *gride* is to strike, pierce, cut through.

2. *foolish-compounded*, made up of follies.

4. *is invented on me*, as though Falstaff was the block or framework upon which the witticism was shaped.

5. *that wit ... men*, of the existence or generation of wit in other men.

5, 6. *I do here ... one*, having no other attendant but you, I look like a sow that has over-lain and crushed to death her whole farrow of young ones.

8. *to set me off*, to make me a mark for ridicule in the comparison between my enormous bulk and your diminutiveness.

9. *mandrake*, the plant mandragora, the root of which was thought to resemble the human figure : *to be worn in my cap*, as brooches were worn for ornament.

10. *manned with an agate*, had an attendant no bigger than an agate stone ; agate stones, worn in rings, etc., often had little figures engraved upon them, but whether the reference is to this or merely to the size of the stone is disputed. In *M. A.* iii. 1. 65, Hero says that Beatrice would compare a tall man to "a lance ill-headed," a short man to "an *agate* very vilely cut."

13. *the juvenal*, the youth ; but always used by Shakespeare with a comical sense, as in *L. L. L.* i. 2. 8, *M. N. D.* iii. 1. 97.

14. *I will sooner ... hand*, there is much more likelihood of my getting a beard to grow in the palm of my hand. Abbott, § 319, remarks, "there is a slight meaning of purpose, as though it were, 'I will sooner make a beard grow,' derived from the similarity in sound of the common phrase 'I will sooner die, starve, than, etc.'"

16. *stick to say*, hesitate to say : *a face-royal*, a pun upon a

kingly face and the face or head on the coin called a "royal," worth ten shillings.

17. **finish it**, make it complete by adding a beard : **not a hair amiss**, not disfigured by so much as a single hair.

17-9. **he may keep ... of it**, he may maintain it at its full value, need not have to deduct anything from its full price, for he will never need to spend so much as a sixpence upon it by having it shaved. This is virtually Mason's explanation, and undoubtedly, I think, the right one. Johnson, reading "*as* a face-royal," explains, "that is, a face exempt from the touch of vulgar hands. So, a *stag-royal* is not to be hunted, a *mine-royal* is not to be dug." The reading "*as*" is that of the later folios, and seems to me a very inferior one, though modern editors almost without exception adopt it ; the quarto and the first folio give "*at*," and this reading is in accordance with ordinary phraseology : **he 'll be crowing**, you will constantly be hearing him boasting, priding himself upon it.

19, 20. **had writ man**, had had the right to style himself a man ; cp. *Lear*, v. 3. 35, "About it ; and *write* happy when thou hast done" ; *A. W.* ii. 3. 67, "I'd give bay Curtal and his furniture, My mouth no more were broken than these boys', And *writ* as little beard," *i.e.* showed no greater proof of age.

20, 1. **He may ... grace**, he may stand as high in his own favour, estimation ; with a pun upon the word 'grace' as a title.

23. **slops**, breeches of a large, loose, fashion.

24. **assurance**, security, surety : **band**, an old spelling of *bond* in its various senses.

27, 8. **like the glutton ... hotter**, like the rich man in hell, who in his torture cried out for a drop to cool his tongue ; see *Luke*, xvi. 24 : **a rascally ... knave**, an oily-tongued, cringing, villain ; one ready enough with his expressions of compliance. Cp. Hotspur's scorn of such milk-and-water protestations, *Pt. I.* iii. 1. 252-61.

28, 9. **to bear ... hand**, to think that he should deceive me by the appearance of readiness to take my orders ; to "bear in hand" was to encourage with specious promises without the intention of fulfilling them ; cp. *M. M.* i. 4. 51, *Macb.* iii. 1. 81, and the similar phrase in Marlowe's *Jew of Malta*, iii. 3. 3, "Both *held in hand*, and flatly both beguiled" : **stand upon**, to insist upon, make a difficulty about.

30. **smooth-pates**, sleek-headed fellows, *i.e.* as bland and subservient in manner as they are sleek in appearance.

30, 1. **wear nothing ... girdles**, are mere self-important, pretentious, upstarts, betraying their self-importance by their high-heeled shoes and the big bunches of keys they wear at their



waists as though they had vast wealth to lock up : **through**, *i.g.* thorough (which Pope substituted), downright, not standing upon petty economies : **taking up**, obtaining goods on trust.

33. **I had as lief**, I would as gladly. The idiom represents an earlier impersonal idiom "Me were lief," *i.e.* it would be pleasant to me ; from A.S. *leof*, dear : **ratsbane**, poison ; but originally a generic term for anything injurious to rats, not a specific poison.

34. **as offer ... security**, as endeavour to silence me by using the word "security" : **looked**, expected : *a'*, he ; *a* and *ha* occur in Old English for *he*, *she*, *it*, *they*.

38. **I bought him in Paul's**. "The body of old St. Paul's church in London was a constant place of resort for business and amusement. Advertisements were fixed up there, bargains made, servants hired, politics discussed, &c. &c." (Nares, *Gloss.*).

40. 1. **an I could ... wived**, an allusion to a proverbial saying, "Who goes to Westminster for a wife, to St. Paul's for a man, and to Smithfield for a horse, may meet with a quean, a knave, and a jade."

STAGE DIRECTION. **Enter the Lord Chief-Justice**. This was Sir William Gascoigne, appointed Chief-Justice in 1401 ; the date of his death is uncertain.

44. **Wait close, keep close to me**, do not give them an opportunity of speaking to you.

45. **What's he**, rather more indefinite than "who's he?"

47. **He that was in question ... robbery**, he who was suspected of the robbery, and regarding whom inquiry was made.

49. **some charge**, some commission entrusted to him ; here of a military character.

58. **What ! ... begging !** Falstaff pretends to misunderstand the servant's action in plucking him by his coat sleeve, and says, "What ! have you, a sturdy young fellow like you, taken to begging as your profession ?" **knave** is used in its older sense of 'boy,' 'youth' ; A.S. *cnafa*, a later form of *cnapa*, a boy.

58. 9. **Is there not wars ?** "When the subject is as yet future and, as it were, unsettled, the third person singular might be regarded as the normal inflection" (Abb. § 335).

61. **but one**, except the king's side.

62. 3. **were it worse ... it**, even if a worse name than rebellion could be given to it : **can tell**, knows how, is able.

65. **Why, ... man ?** how have I mistaken you ? I never called you an honest man.

65. 7. **setting ... aside ... so**, if for the moment I may lay aside my knighthood and my dignity as a soldier, I should accuse myself of lying grossly if I had said that you were an honest man. To

"lie in the throat" was worse than to lie from the lips. Staunton quotes from a curious old Italian treatise on War and the Duello a passage in which the different gradations of giving the lie are enumerated, as the simple "Thou liest"; then "Thou liest in the throat"; "Thou liest in the throat like a rogue"; "Thou liest in the throat like a rogue as thou art," the last being an insult which could not be passed over without a challenge to combat. Cp. Webster, *The Devil's Law Case*, iv. 2, "I'll give the lie in the stomach,—That's somewhat deeper than the throat."

71, 2. **that which grows to me**, that which is part and parcel of me, as much so as the very flesh and skin of my body: **hang me**, may I be hanged, *i.e.* assuredly you will not get such leave from me.

73, 4. **You hunt counter**, you are on the wrong scent, you are making a gross blunder; to "hunt counter" was to mistake the course of the game, to trace the scent backwards; cp. *Hamlet*. iv. 5. 110, "How cheerfully on the false trail they cry! O, this is *counter*, you false Danish dogs!" Some editors see in the word **counter** an allusion to two prisons of that name in London, the one in the Poultry, the other in Wood Street, but this is straining the language too far: **avaunt!** away out of my path! an expression shortened from the F. *en avant*, forward! march! from Lat. *ab ante*, from before.

77, 8. **God give ... day**, a common form of courteous salutation; so after-noon, the salutation "God gi' god-den," "God ye god-den," "God dig-you den," all corruptions of "God give you good evening."

78-80. **goes ... advice**, are acting upon your physician's advice in thus venturing into the open air.

81. **some smack**, some taste, savour; cp. *M. M.* ii. 2. 5, "All sects, all ages, *smack* of this vice"; so *Cor.* iv. 7. 46, "As he hath *spices* of them all."

81, 2. **some relish ... time**, some indications that you are no longer quite in first freshness of youth and robust health.

87. **with some discomfort**, not altogether so much at ease as he might be in mind. The discomfort was due to the proceedings of Glendower and the Earl of March.

90, 1. **this same apoplexy**, this abominable apoplexy that you know of so well; in the phrase **this same** there is almost always a sense of contempt, disgust, depreciation. According to some authorities, Henry in his later days had seizures of apoplexy, according to others, of epilepsy.

97. **What ... it?** why do you talk to me of this apoplexy? Abb. § 253, gives other instances of this adverbial use of **what** in *Cymb.* iii. 4. 34, *J. C.* ii. 1. 123, *A. C.* v. 2. 317.

98. **it original**, the old provincial form of the possessive is found in several other passages in Shakespeare, but more generally in 'baby-talk' or where contempt is indicated; most modern editors follow the later folios in reading *its*.

99, 100. **his effects**, its effects; **his** formerly representing the possessive of the neuter as well as of the masculine gender.

105. **marking**, paying heed.

106, 7. **To punish ... ears**, if I were to punish you by imprisonment it would cure this disease of wilful deafness; to "lay by the heels" was the technical phrase for committing to prison, and there is perhaps, as Knight suggests, a further allusion to the baffling of a knight by hanging him or his likeness up head downwards.

107, 8. **and I care ... physician**, and I should not object to curing you in this way.

110, 1. **may minister ... poverty**, may order me to be imprisoned as being one who has no means of livelihood; in **potion** Falstaff is carrying on the Chief-Justice's figure of being his physician.

111, 2. **but how I ... prescriptions**, as to my bearing patiently your lordship's method of cure; with a pun on the word **patient** in the sense of one under medical treatment.

112, 3. **the wise ... itself**, wise men may be inclined to doubt; again introducing a pun by reference to the weights used in compounding prescriptions and to **scruple** in its figurative sense.

115. **for your life**, in which your life was at stake.

116, 7. **my learned ... land-service**, my counsel, advocate, learned as to the laws that bear upon land-service of this kind; Falstaff is punning on military service on land, his own exploit in the matter of the robbery, and the serving of writs or summonses. Schmidt, *Lex.*, says that Falstaff uses the term **land-service** "improperly," but it is humorously rather than "improperly" used.

120. **He that ... less**. As Delius points out, Falstaff pretends to take **infamy** as though it were some kind of material for clothing.

124. **my waist slenderer**. Falstaff makes the same pun in *M. W.* i. 3. 45-7, "Indeed, I am in the *waist* two yards about; but I am now about no *waste*; I am about *thrift*."

126, 7. **I am the fellow ... dog**, supposed to be an allusion to a well-known beggar who was fat and blind, and had to be led about by a dog.

128. **to fall ... wound**, to punish you for an offence which has in some measure been condoned by your recent good service in the war.

129. **gilded over**, given it a fairer appearance than it would

naturally have ; the base metal being overlaid by a coating of purer metal ; cp. *Pt. I.* v. 4. 162, "I'll *gild* it (*sc.* Falstaff's lie) with the happiest terms I have."

130, 1. **you may thank ... action**, if it had not been that the land is so disturbed by war, you would not have got so easily over your exploit, the consequences of it would have been made more serious to you, so you have good reason to be thankful to that war.

133, 4. **wake not ... wolf**, another form of the proverb "Let sleeping dogs lie" ; here meaning do not risk any change for the worse by returning to your evil ways.

138. A **wassail candle**, a candle such as is burnt at feasts ; **wassail**, *wes hál*, a salutation used at drinking-bouts equivalent to "be of good health" ; from A.S. *wes*, be thou, and *hál*, health : **all tallow**, and therefore quickly burning out.

138, 9. **if I did say ... truth**, Falstaff puns on the verb to "wax," i.e. to grow big : **approve**, prove ; as frequently.

141. **should have ... gravity**, should teach you to behave with the gravity befitting old age.

144. **ill angel**, evil genius ; human beings were supposed to be accompanied through life by two angels, the one good and the other evil who contended for the mastery over his actions.

145. **your ill ... light**. A pun on the word **angel**, meaning a gold coin, which varied in value from 6s. 8d. when first coined by Edward IV. in 1465 to 7s. 6d. and 8s. in the reign of Henry VIII., and 10s. in that of Edward VI. It was so called from having on the obverse the figure of the archangel St. Michael piercing the dragon. A **light angel** was one below its proper weight, and so below its proper value ; **your** is used colloquially, that angel which you and everybody else know so well ; cp. *A. C.* ii. 7. 29, 30, "Your serpent of Egypt is bred now of *your* mud by the operation of *your* sun : so is *your* crocodile" ; *Haml.* iv. 3. 24, 5, "Your worm is *your* only emperor for diet ; *your* fat king and *your* lean beggar is but variable service, two dishes, but one table."

146. **take ... weighing**, will have no doubt of my being full weight.

147. **I cannot go**. An equivoque upon 'I cannot walk (with ease),' and 'I cannot pass current' : **I cannot tell**, another equivoque upon 'I do not know what to say,' and 'I cannot be used in a reckoning.'

148. **costermonger times**, huckstering times, times in which nothing is thought of except making money by petty traffic ; a 'costermonger' is a seller of costards, a kind of apple, hence any petty dealer.



148. 9. **that true valour** ... **bear-herd**, that men of real valour can find no better occupation than that of bear-leader in exhibitions: **pregnancy**, men of ready, quick, wit; the adjective in this sense is frequent in Shakespeare.

150. **in giving reckonings**, in making out tavern bills.

151. 2. **as the malice** ... **them**, owing to the direction given to them by the present times which are too envious to value them duly.

153-5. **you do measure** ... **galls**, old age has turned everything with you to bitterness, and you apply the light with which you consequently see all things to judge of the hot passions of us who are still in the vigour and freshness of youth: **in the vaward**, in the fore-front, the van; another spelling of *van-ward*, or *van-guard*, the front of an army.

156. **are wags too**, are not only young, but full of the waggishness, frolicsome characteristics, of that period of life.

158. **written down**, plainly marked as.

161. **wind**, breath, *sc.* when any exertion has to be made.

162. **your wit single**, your intellect feeble, silly; *cp. Cor. iii. 1. 40*, "your helps are *many*, or else your actions would grow wondrous *single*."

163. **will you yet call**, are you still determined to call, do you still persist in calling yourself young?

166. **something** ... **belly**, a somewhat round belly.

167. **For my voice**, as regards my voice, which you say is broken.

168. **anthems**, sacred songs, generally portions of the Bible set to music and sung in churches, cathedrals, etc. *Cp. Jonson, The Silent Woman*, iii. 2, "He got this cold with sitting up late and singing catches with the cloth-workers": **To approve** ... **not**, as for any further proof of my youth, I will not attempt it; **To approve**, the indefinite infinitive.

170. **caper with me**, make a match with me at capering: **marks**, a coin originally worth 13s. 4d.

171. **and have at him**, and I am ready enough to engage in the contest with him. This elliptical use of **have**, with the sense of "I will have" or "let us have" is common in Shakespeare with "after," "at," "to," "through," "with": **For the box**, as regards the blow; from Danish *bask*, a slap, thwack.

173. **checked**, rebuked, chidden.

174. **marry**, a corruption of (by) Mary, the Virgin Mother of Christ; a petty oath employed in avoidance of the statutes against profane swearing.

174, 5. **ashes and sackcloth**, an oriental fashion of contrition or mourning for the loss of those dear, frequently mentioned in the Bible: **sack**, a Spanish wine generally of a dry character, though there were also sweet varieties. "They (*i.e.* the different kinds of Sack) probably first came into favour in consequence of their possessing greater strength and durability, and being more free from acidity, than the white wines of France and Germany: and owed their distinctive appellation to that peculiar sub-astringent taste which characterizes all wines prepared with gypsum" (Henderson, *History of Ancient and Modern Wines*, quoted by Dyce, *Gloss.*).

183. **I thank ... it**. "Falstaff ascribes this unwelcome employment on military service to the influence of the Chief Justice" (Delius): **look**, see, take care.

184. **you that kiss ... home**, you who stay at home calmly enjoying the blessings of peace which we warriors labour to secure you.

184, 5. **that our armies ... day**. With the inference that if it is too hot for him to exert himself, there will be little hope of a continuance of those blessings of peace.

187. **and I brandish**, *i.e.* *an*, if, I, etc.

188. **I would ... again**, "may I never again have wine enough to produce this effect; or rather, perhaps, may I never have a debauch over-night, to make me thirsty in the morning..." Spungius says, in Massinger, *The Virgin Martyr*, iii. 3, 'Had I been a pagan still, I should not have *spit white* for want of drink.' That is, for want of more drink to remedy the effect of what he had taken before. It was noticed also as a consequence of habitual intemperance. The unlucky pages in Lyly's *Mother Bombye* say that their masters had sodden their livers in sack for forty years, and 'That makes them *spit white* broath, as they do,' Act iii. sc. 1" (Nares, *Gloss.*). Rabelais, bk. ii. ch. 7, writes, "every man found himself so a-dry with drinking these flat wines, that they did nothing but spit, and that as *white* as Malthe cotton, saying 'We have got the Pantagruel, and our very throats are salted.'"

189, 90. **but I ... it**, without my being set to deal with it: **always yet**, ever up to the present day; on *alway* and *always*, Skeat says, "The usual A.S. form is *ealne weg*, where both words are in the accusative singular; ... In Hali Meidenhad, ... we find *alles weis*, where both words are in the genitive singular. This occasional use of the genitive singular, and the common habit of using the genitive singular suffix *-es* as an adverbial suffix, have produced the second form *always*. Both forms are thus accounted for."

192. **If ye will needs say**, if you must say, as you have just

now said ; **needs**, like *always*, having the genitival suffix in an adverbial sense.

194. **I were better**, an ungrammatical remnant of ancient usage, the more correct form of the phrase being '(to) me (it) were better.'

195. **a rust**. Most modern editors follow Steevens in omitting the indefinite article, though without any sufficient reason : **scoured to nothing**, worn to nothing, like a weapon from which the rust is being constantly scoured.

202. **to bear crosses**, with a play upon **crosses** in the sense (1) of misfortunes, (2) of money stamped with a cross ; the same pun occurs in *A. Y. L.* ii. 4. 12, *L. L. L.* i. 2. 36 : **commend me**, give my commendations, compliments.

204. **fillip me ... beetle**. "A diversion is common with boys in Warwickshire and the adjoining counties, on finding a toad, to lay a board about two or three feet long, at right angles, over a stick about two or three inches in diameter ... Then placing the toad at A [the point at one end of the board shown in the sketch given], the other end is struck by a bat or large stick, which throws the creature forty or fifty feet perpendicular from the earth, and its return in general kills it. This is called *Filliping the Toad*. A *three-man beetle* is an implement used for driving piles ; it is made of a log of wood about eighteen or twenty inches diameter, and fourteen or fifteen inches thick, with one short and two long handles ... A man at each of the long handles manages the fall of the beetle, and a third man, by the short handle, assists in raising it to strike the blow. Such an implement was, without doubt, very suitable for *filliping* so corpulent a being as Falstaff" (Steevens). A somewhat similar implement, though worked by two men only, may still be seen in use by paviours in ramming down stones in a roadway.

207. **groats**, a coin worth fourpence.

208. **consumption**. With a play on the word as meaning the disease phthisis.

214. **About it**, make haste about the business.

### SCENE III.

STAGE DIRECTION. **the Archbishop**. "This prelate, Richard Le Scrope, was second son of Richard, Lord Scrope of Bolton, who had been chancellor in the reign of Richard II. ... Nearly all historians ... have made the mistake, fallen into by the poet, in calling the archbishop a brother of the Earl of Wiltshire, who was a Scrope of Masham" ... (French, *S. G.*) : **Hastings**. "The person here intended who took part in the archbishop's rebellion was Sir Ralph Hastings, not 'Lord Hastings.' ... Hume, who

calls him Sir Ralph, says that his life was spared after the dispersion of the confederates; other writers, followed by the dramatist, state that he was beheaded" ... (*id.*).

1. **known**, become acquainted with.

4. **lord marshal**. The title of Earl Marshal of England was and still is hereditary in the family of the Duke of Norfolk. This Lord Mowbray was the eldest son of Thomas Mowbray, Duke of Norfolk, but on account of his father's attainder by Richard the Second he never enjoyed the superior title, which however was restored to his brother who succeeded him in consequence of his dying without issue.

5. **the occasion ... arms**, what in l. 1 is called "our cause."

6-9. **But gladly ... king**, but should be glad to be shown at greater length how in respect to our means we may expect so far to improve our position as to be able boldly to meet the mighty power in arms against us under the king.

10, 1. **Our present ... choice**, our present muster-roll of troops which we can put into the field of battle amounts to five and twenty thousand picked soldiers; **file**, list, line, Low Lat. *fila*, a string of things.

12, 3. **And our ... Northumberland**, and we have large expectation of reinforcements from the Earl of Northumberland.

17. **May hold up head**, are capable of offering a confident resistance; *may* originally meant 'to be able.'

20. **step too far**, take a step which we shall be unable to retrace.

21. **had**, should have: **by the hand**, close at hand, so near that we can grasp it.

22-4. **For in a theme ... admitted**, for in a business of so desperate a nature we cannot afford to trust anything to such doubtful security as that of conjecture, etc. We must have certainties not probabilities for a basis: **incertain**, Shakespeare uses both this form and "*uncertain*."

26. **It was ... Shrewsbury**, this trusting to probabilities was what caused Hotspur's downfall at Shrewsbury.

27. **who lined ... hope**, for he fed himself on, fortified his determination with, mere hopes; cp. *Pt. I.* ii. 3. 86, "to *line* his enterprise."

28. **Eating ... supply**, feeding upon the unsubstantial fare of mere promises of succour; cp. *Ham.* iii. 2. 99, "I *eat the air*, *promise-crammed*" (*sc.* like the chameleon which was believed to feed upon air).

29, 30. **Flattering ... thoughts**, vainly buoying himself up with the idea of what he would do with reinforcements which turned



out to be utterly incommensurate with the lowest of his ambitious designs ; for **project**, cp. *M. A.* iii. 1. 55, "she cannot love, Nor take no shape nor *project* of affection, She is so self-endear'd."

31, 2. **with great... madmen**, with the extravagant ideas peculiar to, characteristic of, madmen.

33. **winking**, closing his eyes to actual facts ; blindly.

35. **To lay down ... hope**, to draw out formal estimates of what we may hope for ; to make, as it were, a budget of our income in the matter of hope.

36-41. **Yes, if this ... them**. I have adopted Knight's punctuation of this passage, though without much feeling of certainty that it is not corrupt. With this punctuation the meaning will be, Yes, it does do harm to lay down these likelihoods if the circumstances of the war in which we are about to engage—or, rather I should say, the emergency in which we are actually placed, the matter being no longer one of consideration but one in which action has been already taken,—afford no surer prospect of ripening to success than buds which appear in an unusually early spring do of maturity ; for as in the case of those buds the danger of their being nipped by frost is greater than the hope of their developing into fruit, so in our case the danger of being crushed is greater than the hope of overcoming our enemies. Most modern editors adopt Malone's conjecture *in* for *if* ; for **Indeed** the principal conjectures are 'Impel,' 'Induc'd,' 'Indued,' 'End in' ; for **instant**, 'instanc'd,' and 'infant.' For **which to prove fruit**, see Abb. § 354.

42. **the plot**, *sc.* of ground on which the building is to be erected.

43. **the figure**, the architect's plan.

45. **outweighs ability**, is beyond our means.

47. **In fewer offices**, with fewer rooms for the servants, such as the kitchens, pantries, butteries, etc. Cp. *R. II.* i. 2. 69, "empty lodgings and unfurnish'd walls, Unpeopled *offices*" : for **or at least**, Hanmer reads 'or else,' Capell 'or, at last,' and **at least** is of course illogical as it would be a much greater change of plans to give up building altogether than to modify the size of the house.

49. **Which is ... down**, the object or plan of which is to, etc.

52. **Consent ... foundation**, determine upon a sure foundation after deliberate consultation.

53. **know ... estate**, ascertain clearly what our means are.

54, 5. **How able ... opposite**, how far we are in a position to undertake the work in such a way as shall be adequate to the difficulties in our path : here the figurative and the literal mean-

ings are blended together, **his opposite** meaning in the former that which is opposed to *our estate*, in the latter 'our opponents'; from **our means** the pronoun 'we' is to be inferred.

57. **Using ... men**, trusting to a paper-army only.

59. **who, half through**, and then, having got half through his undertaking.

60. **his part-created cost**, his expensive erection only partly complete.

61. **A naked ... clouds**, exposed to the downpour of rain from the clouds which seem to bewail the builder's folly.

62. **waste**, a subject for destruction.

64. **Should be still-born**, should come to no happy birth, should be as futile as a child born dead.

64, 5. **and that we ... expectation**, and that we cannot look for a single man beyond what we have already; **possess'd** rather than *possess* as of a matter already settled and done with.

67. **to equal with**, to meet on equal terms.

68. **What ... thousand?** *i.e.* five and twenty thousand strong.

69. **To us no more**, so far as we are concerned, so far as concerns the force we have to deal with, that is the whole of his strength.

70, 1. **For his divisions ... heads**, for owing to the various quarrels in which he is involved, his forces are cut up into three divisions.

71. **against the French**, "During this rebellion of Northumberland and the Archbishop, a French army of twelve thousand men landed at Milford Haven, in Wales, for the aid of Owen Glendower" (Steevens). Henry, however, did not meet them till after the defeat of the rebels.

73. **Must take up us**, must deal with us, encounter us; cp. *H. V.* ii. 4. 72, "*Take up* the English short": **unfirm**, insecurely seated on his throne.

74, 5. **his coffers ... emptiness**, his coffers ring hollow from being so empty. Cp. *H. V.* iv. 4. 70-3, "I did never know so full a voice issue from so empty a heart; but the saying is true, 'The empty vessel makes the greater sound.'"

76. **his several strengths**, his divided resources; but in reality they seem never to have been divided.

78, 9. **If he should ... unarm'd**, Abbott, § 371, on conditional sentences, remarks, "Sometimes the consequent is put graphically, in the present merely for vividness."

80. **Baying ... heels**, following him closely and barking at him; to *bay* is a curtailed form of *abay*, from *F. abbayer*, to bark at.

81. **like**, likely.

82. **The Duke of Lancaster.** Malone points out that this is an anachronism, Prince John not having been created a duke till the second year of Henry the Fifth's reign.

84. **is substituted**, acts as the king's deputy; the substantive in this sense is frequent in Shakespeare.

85. **notice**, information.

87. **their own choice**, *sc.* Henry.

88. **hath surfeited**, has gratified itself to excess, and now is beginning to nauseate that in which it once so delighted.

91. **thou fond many**, thou foolish multitude; **fond** is originally *forned*, the passive participle of the verb *fornen*, to act foolishly; **many**, here used as a substantive, as in *Cor.* iii. 1. 66, "The mutable, rank-scented *many*."

92. **beat heaven**, with the reverberations of their cries; *cp.* *R. J.* iii. 5. 21, "the lark, whose notes do *beat* The vaulty *heaven*."

94. **trimm'd ... desires**, decked out in the blessings which you courted, *sc.* the accession of Henry to the throne.

96. **That thou ... up**, are so eager to vomit him up, get rid of him, that you do not wait to be provoked to the action, but actually provoke yourselves to do so: an allusion to the taking of emetics in order to stir up the stomach to reject food that is obnoxious to it.

97. **thou common dog**, the comparison is to a low-bred hound that will greedily eat any food; with a play on the word *common* in reference to the common people, the commonalty.

98. **glutton**, gluttonous; *cp.* *V. A.* 399, "his glutton eye"; *iii. H. VI.* ii. 3. 138, "*venom* toads"; and see *Abb.* § 22: **bosom**, (1) heart in which you once cherished him, (2) stomach.

99. **And now thou ... up**, and now you would again feast on that which you have vomited up, your dead king; an allusion to *Proverbs*, xxvi. 11, "As a dog *returneth to his vomit*, so a fool returneth to his folly."

100. **And howl'st ... it**, and utter cries of eager desire to find it.

102. **on**, of.

103. **Thou, that ... head**, see *R. II.* v. 2. 4-6, "At that sad stop, my lord, Where rude misgovern'd hands from windows' tops *Threw dust* and rubbish on *King Richard's head*."

104. 5. **When through ... Bolingbroke**, when at the heels of the admired Bolingbroke he rode in such sad plight through London, then rejoicing at his downfall.

109. **draw our numbers**, assemble our forces; *cp.* *K. J.* iii. i. 339, "Cousin, go *draw our puissance* together."

110. We are ... gone, time bids us move forwards, and we must obey its commands.

## ACT II. SCENE I.

1. entered the action, set in motion the legal process against Falstaff; though the Hostess's language is of doubtful accuracy. As in l. 27 below, the Hostess uses the corruption "exion," Dyce substitutes that form here.

3. yeoman, bailiff's follower, tipstaff.

3, 4. will a' ... it? will he boldly execute the arrest?

9, 10. I have entered ... all, I have taken all the necessary steps for the action against him.

13. Alas the day! sorrow on the day! though the words the day add little to the force of the exclamation; *alas* is from the "O. F. *a*, ah! and *las*, wretched (that I am)" (Skeat, *Ety. Dict.*). The commoner form of the expression was "Alackaday," or "Alack the day."

15. foin, thrust, lunge, with his sword; O. F. *fouine*, an eel-spear.

19, 20. An I but fist ... vice,— if I can only lay my grasp upon him, if only he comes within reach of my vice-like clutch.

21. I am ... going, if he once gets away, I shall be undone, for there will be no further hope of recovering what he owes me.

21, 2. an infinitive ... score, he is infinitely in my debt.

23. continually, she probably means 'incontinently,' i.e. immediately: Pie-corner, near Giltspur Street, afterwards famous as the point at which the Great Fire ended.

24. saving your manhoods. An apologetic expression, as though she had said something that she ought not.

25. indited, invited: Lubber's-head, the Hostess's corruption of "Libbard's (i.e. leopard's) head." In former days houses were not numbered, but in place of numbers they had over their doors some sign or emblem, a custom still prevailing in inns in country towns and villages.

26. Lambert street, Lombard Street, which derived its name from the Lombardy merchants who frequented it in early times. silk-man, silk-mercant.

27. exion, the Hostess's corruption of *action*.

28, 9. A hundred mark ... one, a hundred marks is a long score, debt, to run up; with a play on the word mark in the sense of a sum of money=13s. 4d. and of a mark made as a reckoning. For one, Theobald conjectured *loan*; Collier, *score*; Grant White, *ow'n*, i.e. owing: lone, solitary, single; Steevens points out that in *Pt. I*. Mistress Quickly had a husband alive.



30. **fubbed off**, put off with excuses; cp. *Cor. i. l. 97*, "to *fob off* our disgrace with a tale"; the two forms being only varieties of spelling. Halliwell, *Arch. and. Prov. Dict.*, gives to "*fub*, to put off, deceive. At marbles, an irregular mode of projecting the taw by an effort of the whole hand, instead of the thumb only."

33, 4. **unless a woman ... wrong**, unless women are to be made mere beasts of burden to be treated in any shameful way that knaves may choose.

35. **malmsey-nose knave**, red-nosed villain; the redness being due to the amount of malmsey wine he had drunk: **malmsey**, a strong sweet wine, from Malvasia, a town on the east coast of the Morea.

35, 6. **your offices**, the duty of arresting Falstaff.

37. **do me**, *i.e.* in my behalf.

38. **whose mare's dead?** What, is all this fuss about nothing? So, in Jonson's *Every Man in His Humour*, iv. 1, Wellbred, entering upon a dispute, exclaims "How now! *who's cow has calved?*"

40. **cut me**, as above, l. 37, "Do me."

41. **quean**, hussy, jade, vile woman; originally the same word as *queen*, the sense being "woman": **channel**, gutter of the street, kennel. In former days these "channels" with running water in them commonly fringed the kerb of the pathway at the sides of streets, and they are still to be seen in old towns.

44. **honey-suckle**, the Hostess's corruption of 'homicidal,' as **honey-seed** is of "homicide."

46. **a man-queller**, a man-slayer, homicide; the old verb to "quell" meaning to kill, subdue; A.S. *cwellan*.

48. **A rescue! a rescue!** the usual cry for assistance when the king's officers were resisted by force; the phrase was originally "at rescue," *i.e.* "to the rescue!" The Hostess takes the word to be some weapon that the officer called for. To "make a rescue" was to deliver a captured man from the custody of an officer, as in *C. E.* iv. 4. 114, "Thou, gaoler, thou, I am thy prisoner: wilt thou suffer them *To make a rescue.*"

51. **hemp-seed!** generally taken as another of the Hostess's corruptions of 'homicide,' which seems unlikely. More probably, it seems to me, she means 'you rascal born for a halter,' halters being woven out of hemp. Cp. ii. *H. VI.* iv. 7. 95, "Ye shall have a *hempen* caudle then and the help of hatchet"; *H. V.* iii. 6. 45, "And let not *hemp* his wind-pipe suffocate."

52. **scullion**, properly one of the lowest menials in a household who wiped out the pots and dishes; here merely a term of abuse: **rampallian**, a term of abuse common in the old dramatists, and more commonly spelt "rampallion," possibly with some connec-

tion in the mind of the speaker with a ramping lion, one who springs upon a person as a bailiff might. Cp. the more modern term "rascalion": **fustilarian**, apparently a coinage of Falstaff's mint, and possibly from Lat. *fustis*, a cudgel, or one who carries a cudgel, as a bailiff's follower did.

59. **Stand from him**, let go of him.

63. **some**, the Hostess does not understand the Chief-Justice's "sum."

67. **the mare**, the night-mare; an incubus to whose agency horrible dreams, accompanied by oppression of the breast, were supposed to be due; the word in this sense is, says Skeat, from the root *mar*, to pound, crush.

68, 9. **what man ... exclamation?** how could any man of a noble nature so wrong a woman as to provoke her to such a tempest of reproaches as those with which she justly assails you?

71. **to come by her own**, to recover what is due to her.

73, 4. **thysself ... too**, you would admit that you owe me not only the money I claim but yourself in marriage: Steevens says that in articles **parcel-gilt**, *i.e.* partly gilt, the gilding was upon those parts only that were embossed, *i.e.* in relief.

75. **Dolphin-chamber**. It was customary to give particular names to each room in an inn; cp. *Pt. I. ii. 4. 30*, "Score a pint of bastard in the *Half-Moon*"; *l. 42*, "look down into the *Pomgarnet*."

76. **Wheeson**, Whitsun; the week beginning with Whit-Sunday, *i.e.* white Sunday, seven weeks after Easter. The origin of the term is supposed to be from that season being specially appointed for christenings and ordinations, at which ceremonies white garments were worn. For the minute prolixity of the Hostess's speech here compare that of the garrulous old Nurse in *R. J. i. 2. 16 et seqq.*

77. **broke this head**, cracked the skin of your head, so that the blood flowed from it; cp. *R. J. i. 3. 38*, "she *broke her brow*," *i.e.* bruised her forehead: **liking**, likening; cp. *i. H. VI. iv. 6. 48*, "*like me to the peasant boys of France*."

79. **my lady**. As a knight, Falstaff could bring that title to the woman he married; cp. *K. J. i. 1. 184*, "Well, now can I make any Joan a *lady*," said by the newly knighted Faulconbridge.

80. **goodwife Keech**, my gossip Keech; the word *Keech* means the fat of an ox or a cow, rolled up by the butcher in a round lump, and so is appropriately given here to the wife of a butcher, as in *H. VIII. i. 1. 55*, it is applied to Wolsey, a butcher's son.

81. **gossip**, literally 'related in God,' *i.e.* one who stands sponsor in baptism for a child. "Gossips, then," says Trench, *Eng. Past and Present*, "are first the sponsors, brought by the act

of a common sponsorship into affinity and near familiarity with one another ; secondly, these sponsors, who being thus brought together, allow themselves with one another in familiar, and then in trivial and idle, talk ; thirdly, they are any who allow themselves in this trivial and idle talk " ... so cronies, intimate friends ; nowadays the word is used only of the idle talk of such cronies.

82. **a mess of vinegar**, a portion, small quantity of vinegar ; properly that which is set on the table, from O. F. *mes*, Low Lat. *mittere*, to place ; Malone compares the Scriptural phrase " *a mess of pottage*."

83. **whereby**, whereupon.

84. **a green wound**, a fresh, not yet healed, wound.

85. 6. **to be ... people**, not to allow such low people to be on such familiar terms with me as to call me " *gossip Quickly* " and borrow trifles of me in this way.

87. **call me madam**, call me " *my lady*," use terms of respect to me.

88. **I put thee ... book-oath**, I call upon you to answer, taking your Bible-oath to the truth of your words.

90. 1. **up and down the town**, publicly, wherever she goes.

92. **in good case**, comfortably off, not the poor woman she now is : **distracted her**, driven her out of her senses.

93. 4. **I may ... against them**, I may be set free and they be punished for having dared to arrest me.

98. **such more ... sauciness**, such impudence as deserves a stronger term than sauciness.

98. 9. **can thrust ... consideration**, can deter me from taking a fair view of the case and seeing justice done to the poor woman.

105. 6. **with sterling ... repentance**. The Chief-Justice puns upon the words **sterling** and **current**, which are used of coin that passes as of good, full, recognised, value ; **sterling**, a shortened form of " *easterling*," the Easterlings or North German merchants being the first moneyers in England.

107. **sneap**, rebuke, reprimand ; to " *sneap* " = to pinch, check, is connected with to " *snub* " ; for its literal sense, cp. *L. L. L.* i. 1. 100, " *Biron is like an envious sneaping frost That bites the first-born infants of the spring* " ; *W. T.* i. 2. 13, " *that may blow No sneaping winds at home, to make us say ' This is put forth too truly. '* "

109. **make courtesy**, show deference, humility ; the ' *courtesy*,' modern ' *curtsy*,' was formerly used of men as well as of women ; nowadays the word is used of women only, and especially of those of humbler rank showing deference to their superiors,

the word "bow" having taken its place for a salutation between equals.

110. **my humble ... remembered**, be it said with all mindfulness of the respect due to your position : **I will ... suitor**, I do not ask it with the humility of a suitor, but claim it as the right of one now acting in the king's behalf in a matter of urgent importance. "Falstaff," observes Knight, "claimed the protection legally called *quia profectionurus*," i.e. as being about to set forth (on the king's affairs).

113. **You speak ... wrong**, you talk as though your commission on the king's business justified you in robbing a poor woman.

114. **answer ... reputation**, "act up to what your reputation promises" (Schmidt) ; **effect**, tenour, import ; cp. *H. V.* v. 2. 72, "our just demands ; Whose tenours and particular *effects* You have enscheduled briefly in your hands" : **satisfy**, pay her what is due.

120. **As I am a gentleman**, I promise you on my faith as a gentleman ; said aside to the Hostess.

122. **no more ... it**, let's have no more discussion of the matter.

123. **By this .. on**. Mrs. Quickly mixes up two forms of oath, "by heaven," and "by this ground" : **I must be fain to**, I shall have to bring myself to, I shall be obliged to consent to ; **fain**, glad, eager ; "the sense," says Skeat, "seems to have been originally 'fixed' ; hence 'suited,' 'satisfied,' 'content.' " In modern usage, in which however the word is somewhat rare, there is almost always a sense of constraint implied.

124. **tapestry**, with which walls were formerly hung. The finest tapestry came from Arras, a town in Artois, France, and was often called "arras."

126. **Glasses ... drinking**, don't bother yourself with regrets about your plate, there is nothing so pleasant to drink out of as glasses.

127. **drollery**, "a picture or sketch of some scene of low humour" (Dyce, *Gloss.*). In the *Tempest*, iii. 3. 21, the word is used of a puppet-show : **the Prodigal**, i.e. of the parable of the prodigal son in Scripture.

128. **the German ... water-work**, "the representation of a German boar-hunt,—perhaps some particular boar-hunt, ... executed in water-colour (or distemper ?) on cloth" (Dyce, *Gloss.*).

129. **these bed-hangings**, said contemptuously of her tapestries as being fit for bed curtains only : **fly-bitten**, fly-blown, mouldy.

129, 30. **Let it be ... canst**, make up the sum (which she is to lend him) to ten pounds, if you can.

131. **humours**, fits of ill temper.



132. **draw**, withdraw, the usual language of the time.

134. **set on**, instigated; one so generous as you are could not have thought of such a thing of your own accord.

135. **let it be ... nobles**, be satisfied with twenty nobles; "noble," a coin worth 6s. 8d.

137, 8. **Let it alone ... still**, never mind, don't trouble yourself in the matter, I'll manage to get the money in some other quarter; you will be a fool to the end of your life, and never know what is to your own advantage; *i.e.* you will lose the chance of having me for a husband for the sake of a few pounds.

142. **hook on**, go with her and do not leave her till she has pawned her goods and got the money.

144. **No more words**, as you like; do anything you please.

145. **I have ... news**, this is not as good news as it might be.

148. **Basingstoke**, in Hampshire, about fifty miles from London.

151. **Come ... back?** are all his troops returning with him?

156. **of me**, from me.

160. **shall I entreat ... dinner?** will you let me persuade you to dine with me?

163, 4. **being you are to, ... go**, it being your commission to enlist soldiers on your way to join Prince John. For "being that," = since, *cp. M. A. iv. l. 251*, "*Being that I flow in grief.*"

168, 9. **he was ... me**, by his interjected invitations to Gower, Falstaff has a rap at the Chief Justice's manners in disregarding his questions: **the right ... grace**, the perfection of art in fencing, the highest skill in logical combat; *cp. A. Y. L. iii. 2. 127*, "that's the *right* virtue of a medlar."

170. **tap ... fair**, hit for hit, and so to separate in all good feeling, without any soreness at getting the worst of the encounter.

171. **lighten**, with a pun on 'enlighten' and on 'make lighter,' *i.e.* less of a fool.

## SCENE II.

3. **attached**, laid hands upon, arrested; 'attach' and 'attack' are doublets: **blood**, rank, birth.

4, 5. **though it ... it**, though it detracts from my greatness to own it; a humorous way of saying 'it makes me blush.'

7, 8. **Why, a prince ... composition**, well, to tell the truth, a prince's inclinations ought not to concern themselves with anything of so mean a nature as small beer; with a pun on **studied**, and on **composition** in its sense of a literary production.

9. **Belike then ... got**, probably then, though I myself am of princely origin, my appetite is derived from some less noble source.

12, 3. **What a disgrace ... name!** if it is unworthy of me to think of such a thing as small beer, how much more unworthy of me is it to concern myself with you in any way, even so far as to remember your name! Cp. *K. J.* i. 1. 187, "if his name be George, I'll call him Peter; For new-made honour *doth forget men's names.*"

15. **those that were ... ones**, *sc.* but which from much wearing and often washing have long since lost their colour. This colour seems to have been a favourite one; cp. Jonson, *E. M. I. H. H.* iv. 4, "two pair of silk stockings... a *peach colour* and another."

15, 6. **to bear**, *sc.* in memory, mind: **for superfluity**, as a change.

18, 9. **for it is ... there**, for things must be at a very low ebb with you in regard to changes of linen when you are not found amusing yourself there, *i.e.* as long as you have a decent shirt to wear you are sure to be wasting your time at the tennis court; with a pun on **racket** in the sense of noisy amusement and that of the bat used in playing tennis.

20, 1. **the rest ... holland**, *i.e.* because you have been obliged to use the holland of your shirts to make you breeches; with a pun on the Low Countries, or Netherlands, and Holland, and a further pun on **shift** = (1) contrivance, (2) a change of clothes, (3) a shirt, especially the underlinen of women.

22. **laboured so hard**, *i.e.* in war.

28. **shall serve**, will do, will be quite good enough, for, etc.

30. **I stand the push**, I am ready to meet the thrust; cp. *Pt. I.* iii. 2. 66, "To laugh at gibing boys and *stand the push* Of every beardless vain comparative."

32. **meet**, fitting, proper.

33. **albeit**, although; properly a phrase all(though) it be.

36. **Very hardly .. subject**, you would find it a very hard task to be really sad at your father's illness, *i.e.* you would be only too glad if your father were sick unto death.

37, 8. **as far ... persistency**, as utterly without feeling, and as thorough a villain as yourself and Falstaff.

40, 2. **and keeping ... sorrow**, and (yet) from associating with such scum as you, I am naturally disinclined to make any show of my sorrow.

48. **keeps the road-way**, follows the beaten track of men in general.

50. **accites**, incites, provokes; properly, summons.

51. **lewd**, profane, debauched : **engrafted**, closely bound to ; the old word was 'graff,' our form 'graft' being really the passive participle, 'grafted' used as though it were an infinitive. Shakespeare employs both forms. To 'graft' is to insert the bud of one species of a plant in the stem of another in order to improve it, the bud thus inserted being tied with string, matting, etc., to the stem, and in time becoming one with it. Cp. *W. T.* iv. 4. 92-4, "We ... make conceive a bark of baser kind By bud of nobler race."

54. **By this light**. A petty form of oath, corrupted from "by God's light," an oath which we often find in the form "'sight": **spoke**, for the contracted form of past participles, see Abb. § 343.

56. **a second brother**, one as dear to my friends as another brother, or perhaps only a younger brother. —

56, 7. **a proper ... hands**, like "a tall fellow of thy hands," *W. T.* v. 2. 178, a well-built, handy, fellow: **I cannot help**, as though he were confessing to some depreciatory estimation of himself.

58. **the mass**, the sacrament of the Eucharist, or Lord's Supper.

59, 60. **a' had him ... Christian**, when I gave him to Falstaff, he was still a human being and a Christian.

60, 1. **transformed him ape**, turned him into an ape, by the fantastic livery put upon him.

65, 6. **a maidenly man-at-arms**, more like a blushing miss than the personal attendant on such a warrior as your master.

67, 8. **A' calls me ... window**, he called to me a minute ago through the window of a tavern and I could not distinguish his face from the red panes of glass in it: the windows of ale-houses were furnished with lattices of various colours, but especially red, and a "red lattice" became synonymous with a tavern; cp. Marston, i. *Antonio and Mellida*, v. 1. 224, "I am not as well known by my wit as an alehouse by a red lattice"; so in *M. W.* ii. 2. 28, "your red lattice phrases," i.e. your tavern talk.

68-70. **at last ... through**, at last I caught sight of his eyes which seemed to be peeping out from two holes cut in the Hostess's new scarlet petticoat; these petticoats of scarlet were common formerly. For another description of Bardolph's scarlet face, see *Pt. I.* iii. 3. 27-59.

71. **Has not ... profited?** *sc.* from his intercourse with Falstaff. **you ... rabbit**, you young scamp, more like a rabbit on its hind legs than anything else in the world.

75, 6. **Althæa ... fire-brand**. Johnson points out that Shakespeare has mixed up Althæa's brand, which was real, with Hecuba's dream of a brand that was to consume Troy; but possibly, as Clarke suggests, the mistake was intentional in order to mark the

Page's smattering of knowledge picked up from the Prince, Falstaff, and the rest.

77. **A crown's worth ... interpretation**, your interpretation deserves a reward of a crown ; which coin the Prince then gives the boy.

80. **cankers**, worms that prey upon the blossoms of flowers ; the word is a doublet of "cancer," Lat. *cancer*, a crab, from the disease eating into the flesh like a crab with its claws.

81, 2. **An you do ... wrong**, if with the teaching he gets among you he does not come to be hanged, then all I can say is that the gallows will have been cheated of its due—a proverbial saying of a guilty man escaping punishment.

86. **Delivered ... respect**. Poins jeers at Bardolph's courtesy in delivering the letter to the Prince.

86, 7. **martlemas**. A corruption of "Martinmas," the feast of St. Martin on the 11th of November, in sarcasm of the youthful frivolity of one so far on in years ; cp. *Pt. I. i. 2. 177, 8*, "Farewell, *thou latter spring!* farewell, *All-hallow summer!*"

90. **it dies not**, it is as vigorous as ever in evil thoughts.

91. **this wen**, this wretched excrescence upon my greatness, like a wen, a tumour, on a man's body.

92. **holds his place**, behaves as though he were a part of myself, asserts his intimacy with me.

94, 5. **every man ... himself**, he is determined that every one should know he is a knight, for he never speaks of himself without dragging in that fact.

98. 9. **takes ... conceive**, pretends not to understand, in order to please the speaker by giving him the opportunity of explaining : **a borrower's cap**, which the borrower is always so ready to take off to any one who he hopes will lend him money.

101, 2. **Nay. they will ... Japhet**, yes, assuredly they will prove their kinship to us, even if they have to go as far back as the flood to prove it : **nay** is elliptical, **nay**, there is no mistake about that.

104. **nearest his father**, *i.e.* eldest son ; an affectation of Falstaff's.

107. **Romans**. Some editors follow Warburton in reading *Roman*, supposing the allusion to be to Julius Caesar's brief missive to the Senate after defeating Pharnaces, king of Pontus, B.C. 47, *Veni, vidi, vici*, "I came, I saw, I overcame," as Rosalind renders it, *A. Y. L. v. 2. 35*, and the sentence, "I commend ... leave thee" gives some colour to the supposition.

109. **I commend me to thee**, I recommend myself to you, I greet you with all good wishes : **I commend thee**, I offer you my words of praise on your exploits.



112. **at idle times**, when you have nothing better to do.

113. **by yea and no**, *i.e.* yours if you use me well, not yours if you use me badly.

117. **steep**, soak ; Poina feeling sure that Falstaff would be ready enough to devour it for the sake of the sack with it.

118. **That's to make ... words**. To make a man eat his word is figuratively to make him recall them, abjure them, and the Prince here says that Poina will be punishing him dreadfully by making him eat not one but a large number of his words ; **twenty**, for an indefinite number. Steevens compares the old play of Sir John Oldcastle ; "*The Summer*. I'll eat *my word*. Harpoole. I mean you shall eat more than *your own word*, I'll make you eat *all the words* in the process."

122. **play the fools**. We should now say 'play the fool,' taking the phrase as a compound verb, 'play-the-fool.'

126, 7. **doth the old ... frank**. The Prince likens Falstaff to an old boar for his voracity, and alludes to the Boar's Head tavern in Eastcheap, Falstaff's common resort ; **frank**, an enclosure in which animals, generally boars, were fattened for the table ; Cotgrave gives "*Engraisser*, To feed, *franke*, fatten." Ford also, *The Broken Heart*, iii. 2. 147, uses the word as a verb, "one that *franks* his lust In swine-security."

130. **Ephesians**. A cant name for a boon-companion, toper ; apparently from the words **of the old church** an allusion to the admonishment of St. Paul in his Epistle to the Ephesians against drunkenness ; so *Corinthian* was a term for a loose liver, probably with allusion to the sins denounced by St. Paul in his Epistle to the Corinthians, though the Corinthians were notorious from early times for their debauchery : **of the old church**, of the old sort, his usual companions ; so Middleton, *The Phoenix*, i. 4. 41, says of a set of rogues, "they belong all to *one church*."

134. **pagan**. The word originally meant nothing more than a villager, Lat. *pagus*, a village, thence, like *heathen*, a dweller on a heath, one unconverted, because people living in remote districts were not converted so early as those in towns ; here for a loose woman.

135. **proper**, decent, respectable, honest.

142. **govern it**, put a curb upon it, restrain it.

144. **bestow himself**, show himself, behave : **in his true colours**, not such as he put on when in the Prince's company : **and not ... seen**, without being seen.

148. **From a god ... bull**, referring to Jupiter's transformation into a bull when seeking Europa's love : **descension**, descent ; not elsewhere found ; the folios give "declension."

150. **the purpose ... folly**, the object in view must be weighed with the folly employed and be an excuse for it.

## SCENE III.

STAGE DIRECTION. **Northumberland**. The great house of Percy descended from one of the Norman captains who fought at Hastings, William de Percy. The Earl here was the son of the third Baron Percy of Alnwick, one of the heroes of Crecy, and brother of Thomas Percy, Earl of Worcester : **Lady Northumberland**, the Earl's second wife, Maud Lucy, widow of the Earl of Angus : **Lady Percy**, Elizabeth, daughter of Edmund Mortimer, Earl of March.

2. **Give even ... affairs**, do not seek to hinder the stern course I am obliged to take ; the figure probably is, as so often in Shakespeare, from a bowling-green.

3. **Put not you ... times**, do not look gloomily upon me as the time does, do not frown upon the undertaking on which I am resolved.

4. **Percy**, *i.e.* himself.

7. **at pawn**, at stake, pledged.

8. **but**, except.

11. **more endear'd ... now**, bound by more urgent reasons to make it good, maintain it.

13, 4. **Threw ... powers**, was constantly looking to the north in hopeful expectation of seeing your forces approach ; for **long** Theobald proposed *look*.

15. **Who then ... home ?** a question of appeal equivalent to the negative 'no one then,' etc.

17. **For yours ... it !** as for your honour, may God restore its tarnished lustre !

18. **it stuck upon him**, it stood out in conspicuous brightness ; cp. *Hamlet*. v. 2. 268, "Your skill shall, like a star i' the darkest night *Stick* fiery off indeed" ; *A. C.* v. 2. 79, "His face was as the heavens ; and therein *stuck* A sun and moon, which kept their course and lighted The little O, the earth."

21, 2. **he was indeed ... themselves**. In *Hamlet*. iii. 1. 161, the Prince is spoken of as "The *glass of fashion*, and the mould of form."

23. **He had ... gait**, all who could boast any legs at all made it their aim to imitate his manner of walking ; **gait**, "a particular use of *M. E. gate*, a way ... —*Icel. gata*, a way, path, road ; .. It is clear that the word was thus used, because popularly connected with the verb *to go* ; at the same time, the word is not

really *derived* from that verb, but from the verb *to get*" (Skeat, *Ety. Dict.*).

24, 5. **And speaking ... valiant**, and that which in him was a natural defect, his habit of rapid utterance, was adopted by his brave companions as though it were something becoming; for **speaking thick**, cp. *Cymb.* iii. 2. 58, "say, and *speak thick*."

27. **their own perfection**, their naturally perfect manner of speech.

29. **affections of delight**, those things which they took delight in, eagerly affected.

30. **humours of blood**, caprices of temper, disposition.

31. **mark**, *sc.* at which they aimed.

32. **That fashion'd others**, that shaped others to perfection; cp. *Cymb.* i. 1. 49, "A sample to the youngest, to the more mature A *glass* that *feated* them," *i.e.* formed, fashioned, them.

34. **Second, inferior : unseconded**, unaided.

36. **In disadvantage**, at a disadvantage, with forces unequal to those of the enemy : **to abide a field**, to undergo a combat.

38. **defensible**, capable of offering a defence; for adjectives having both an active and a passive meaning, see Abb. §§ 3, 445 : **left him**, *sc.* without help, deserted him.

40, 1. **To hold ... him!** to consider yourself bound by more scrupulous considerations of honour to stand by others than by him.

45. **Monmouth's grave**, the Prince's death : **Beshrew**, a mild form of imprecation often used playfully, as in *M. V.* iii. 2. 14.

46. **draw ... me**, take away my courage and determination.

50. **provided**, armed, furnished with what is necessary for my needs.

51. **Till that**. For 'that,' as a conjunctive affix, see Abb. § 287.

52. **puissance**, power; here as a dissyllable, but often as a trisyllable.

54. **a rib of steel**, cp. *M. A.* iv. 1. 153, "O, that is stronger made Which was before barr'd up with *ribs of iron*."

55. **for all our loves**, we adjure you by all the love we both bear you.

56. **So did your son**, your son fought without any such assistance.

57. **He was ... widow**, he was allowed thus to try his strength, and thus it was he perished.

59. **To rain upon remembrance**, to bedew with tears my loving memory of him. Warburton points out the allusion to the plant

rosemary used at funerals as an emblem of remembrance, and compares *W. T.* iv. 4. 74-6, "For you there's rosemary and rue; these keep Seeming and savour all the winter long: Grace and remembrance be to you both."

61. For recordation to, in memory of.

62-4. 'Tis with ... way, my mind is in the state of the tide, which when it has reached its height pauses, neither flowing nor ebbing, *i.e.* I am in a state of doubt, the influences that would draw me in either direction being equally powerful.

67, 8. I will ... company, I will make up my mind to go to Scotland, and there shall I be found till opportunity and advantage bid me take active measures.

#### SCENE IV.

2. **apple-johns**. A species of apple still found in Warwickshire, which, though it will keep for a long time, quickly becomes wrinkled and withered. Wise, *Shakspeare and his Birthplace*, p. 98, quotes Philips, *Cider*, bk. i., "Its withered rind, entrenched By many a furrow, aptly represents Decrepit age."

6. **putting off his hat**, *i.e.* with a gesture of mock respect.

8. **to the heart**, bitterly.

9. **cover ... down**, spread the cloth on the table, and set out the apples.

10. **noise**, band of musicians; commonly used by Elizabethan writers in this sense.

12. **straight**, straightway, immediately.

14. **anon**, immediately; literally in one (minute), A.S. *on an*, in one.

15. **Sir John ... it**, Falstaff must be kept in the dark about it.

17. **old Utis**, rare fun; **old** as an intensive occurs frequently in Shakespeare, *e.g.* *M. V.* iv. 2. 15, *Macb.* ii. 3. 2. "*Utis*, or rather *Utas*, quasi *huitas* from *huit* [eight] French. The eighth day, or space of eight days, after any festival"... (Nares, *Gloss.*).

21. **temperality**, in Mrs. Quickly's language=frame of body: **pulsidge**, pulse.

24. **canaries**, a wine from the Canary islands, a kind of sweet sack. The plural is Mrs. Quickly's own.

25. **searching**, penetrating: **perfumes the blood**, fills the blood with fumes, excites, stirs it up. Though Mrs. Quickly misuses the word here, Steevens shows that to "perfume" was seriously used of wine as in Hall's translation of the *Iliad*, "good Chrise with wine so red The aulter throughly doth perfume"; and so we still speak of the perfume or bouquet of wine.



30. 'When Arthur ... court.' From an old ballad printed in Percy's *Reliques of Ancient English Poetry*, of which Malone gives two lines, "When Arthur first in court began, And was approved King."

33. a calm, *i.e.* a qualm, a sudden attack of nausea; from A.S. *cwealm*, a pestilence.

34. sect. It is doubtful whether the word here means 'class,' 'profession,' or 'sex,' for which it is sometimes used: **an they ... calm**, Falstaff of course uses **calm** in its proper sense, and means whenever they are becalmed, have no wind for their ventures, they are sick, not, as others, in a storm.

36. muddy, dirty, impure.

41. **rheumatic**, possibly for 'splenetic,' as Hanmer explains; Steevens says the word in the cant language of the times signified 'capricious,' 'humoursome,' but Mrs. Quickly is evidently intended to misuse the word, as in *H. V.* ii. 3. 40, where apparently she means 'lunatic': **as two dry toasts**, "which cannot meet but they grate one another" (Johnson).

42. **confirmities**, infirmities.

48. **I'll be friends with thee**. On the line "Friends am I with you all," *J. C.* iii. 1. 220, Craik writes, "This grammatical impropriety, Henley very well remarks, 'is still so prevalent as that the omission of the anomalous *s* would give some uncouthness to the sound of an otherwise familiar expression.' We could not, indeed, say '*Friend* am I with you all'; we should have to turn the expression in some other way. In *Troilus and Cressida*, iv. 4. 71, however, we have 'And I'll grow *friend* with danger.' Nor does the pluralism of *friends* depend upon that of *you all*: 'I am friends with you' is equally the phrase in addressing a single person. *I with you am* is felt to be equivalent to *I and you are*." Cp. also *Lear*, iv. 1. 35, "And yet my mind Was then scarce *friends* with him."

49, 50. **there is nobody cares**, *i.e.* nobody *who* cares; for the omission of the relative, see Abb. § 244. Possibly Doll here hardly means all that her words imply; 'nobody knows and nobody cares' was a common expression of indifference to a result, and it is the former half rather than the latter that seems to have been intended here.

51. **Ancient**, ensign; like which modern word **ancient** represented both the standard carried and the officer who carried it; as the title of a commissioned officer, the lowest grade in an infantry regiment, the word has of late years disappeared.

56. **I must .. neighbours**, I can't afford, living where I do, to have fellows of that kind frequenting my house; I must keep up

appearances and not disgrace my neighbourhood : **swaggerers**, noisy, blustering, fellows ; bullies.

58. **there comes ... here**, I will have no swaggerers coming here ; see Abb. § 335.

62. **pacify yourself**, satisfy yourself ; be assured that I will have no swaggerers here.

65. **Tilly-fally**, tut, tut ; an exclamation of impatience or contempt, said by Douce to be a hunting call from the French ; cp. *T. V.* ii. 3. 83 : **ne'er tell me**, it's no good your telling me that he's your ancient.

66. **was before**, was summoned before.

66-9. **Master Tisick ... Dumbe**. "The names," says Blakeway, "are ludicrously intended to denote that the deputy was *pursy* and *short-winded* : the minister one of those who did not preach sermons of his own composition, but only read the homilies set forth by authority :—such clergymen being termed by the puritans, in a phrase borrowed from the prophet [Isaiah], *dumb dogs*"... The passage referred to is in *Isaiah*, lvi. 10, "His watchmen are blind : they are all ignorant, they are all *dumb dogs*, they cannot bark." **Tisick**, an old spelling of *phthisis*, formerly written *phthisick*, the difficulty of sounding *phth* being got over by substituting *t*, as also in the Italian *tisica* ; so Milton writes "half a dozen *ptisical* mottoes."

69, 70. **was by then**, was present at the time.

71. **civil**, orderly, well-behaved : **you are ... name**, you have got yourself a bad name, people speak ill of you.

71, 2. **now a' said ... whereupon**, I know now why he said so, it was for admitting such riotous fellows as your ancient.

75. **There comes none here**, I am not going to lose my good character by having such fellows here.

75, 6. **you would bless ... said**, it would do your heart good to hear, etc.

77. **a tame cheater**, a cant phrase for "a man who uses false dice and other tricks, but is harmless else" (Schmidt). Steevens compares B. and F., *The Fair Maid of the Inn*, iv. 2, "and will be drawn into the net By this decoy-duck, this *tame cheater*" ; and Schmidt "the silly cheat" in *W. T.* iv. 3. 28. So Webster, *Northward Ho*, ii. 1, "what *tame swaggerer* was this I met, Doll?"

79. **a Barbary hen**, "a fowl with feathers that grow in a natural ruffle and reversal ; making Falstaff's illustration ludicrously true to those who have seen a specimen of this bird" (Clarke) : **if her feathers turn back**, if she erect her feathers, as a fowl when angry or frightened will do.

82. **nor no cheater.** Warburton points out that the Hostess mistakes "the title of *cheater* (which our ancestors gave to him whom we now, with better manners, call a *gamester*), for that officer of the exchequer called an *escheator*, well known to the people of that time; and named, either corruptly or satirically, a *cheater*."

83. **I am the worse, I feel ill.**

86, 7. **an 'twere ... leaf.** Abbott, § 104, supposes an ellipsis in this phrase, which here may be supplied by 'and the shaking could not be more if it were that of an aspen leaf'; the leaves of the aspen tree quiver with the slightest breeze. "The form *aspen*," [i.e. for the tree itself], says Skeat, "is a singular corruption. *Aspen* is properly an adjective, like *gold-en*, *wood-en*, and the substantive is *asp*. The tree is still called *asp* in Herefordshire, and in the South and West of England it is called *aps*" ... Here, joined with *leaf*, the adjectival form is correct.

89, 90. **I charge ... hostess,** I pledge you in a cup of sack, and call upon you too in your turn to pledge your Hostess; with a pun upon the charging, loading, a pistol. For similar puns on Pistol's name, cp. *H. V.* ii. 1. 55, 60.

94. **companion,** frequently used in Shakespeare in a bad sense, for a low fellow.

95. **lack-linen mate,** fellow who has scarcely a change of linen to put on when that he is wearing becomes too dirty to wear; for **mate**, in this contemptuous sense, cp. *T. S.* i. 1. 58, "To make a stale of me amongst these *mates*."

98. **bung,** cutpurse; to "nip a bung" was thieves' cant for to 'cut a purse,' pick a pocket, and in Beaumont and Fletcher's *Coxcomb*, ii. 2, the word appears to be used for 'knife,' "Put up your cut-purse ... sheathe your bung." In Shakespeare's day the purse was commonly worn suspended from the girdle, and so was easily 'cut' by a thief.

100. **cuttle.** "We are informed by Greene that 'The knife [for cutting a purse is called] the Cuttle boung,' *Notable Discovery of Coosenage* ...; and so too by Dekker (who has 'Cuttle-bung') in his *Belman of London*, etc. ... 1608; and here perhaps *cuttle* may be explained 'cut-purse'; but the context would rather show (as Nares in *Gloss.* suggests) it is equivalent to 'cutter, swaggerer, bully'" ... (Dyce, *Gloss.*).

100, 1. **bottle-ale rascal.** Shakespeare again uses **bottle-ale** for "bottled-ale" in *T. N.* ii. 3. 29: **you basket-hilt ... juggler,** you impostor who pretend to pass yourself off as a soldier on the strength of your wearing a sword; a 'basket-hilt' was one made of narrow plates of steel curved into the shape of a basket, and serving as a protection to the hand. This form is that in use

in the swords of the present day, and, made of wicker, in the foils used in single-stick; the older form was that of a bar of steel at right angles to the blade, but when the thrust, as opposed to the downward cut, came more into use, the older form afforded no protection.

101, 2. **Since when ... sir?** how long have you known me that you venture to address me in this way? **God's light**, i.e. by God's light, by the light of heaven.

102, 3. **with two ... shoulder**, you fellow who ape the dress of an officer, with your two epaulets on your shoulders: **much!** a term of ineffable contempt and disgust, you are a pretty fellow to call yourself an officer!

104. **but I will murder your ruff**, if I do not spoil your finery for you: **ruff**, an ornamental frill worn round the throat, an article of dress to which much thought was given in those days.

106, 7. **I would not ... company**, I don't require any proof here of the execution you can do, the only going off needed of you now is your going off from this company; of course with a pun on his name.

111. **truncheon you out**, drive you out of the room with a cudgel; Doll more than hints her contempt for Falstaff in not chastising his follower for allowing himself to be called captain, a title to which Falstaff had a right.

116. **occupy**. The commentators give many instances of the verb and its derivatives used in a cant sense.

117. **ill sorted**, debased by the context in which it is used.

117, 8. **therefore ... to't**, therefore those who have a right to the title will do well to take jealous care that it is not assumed by every scoundrel.

120. **Hark thee hither**, come near and hear what I have to say.

124-6. **to Pluto's ... also**. Pistol's bombast here is supposed to be in parody of a passage in George Peele's *Battle of Alcazar*, 1594: **Hold line**, means, if it has any meaning, may my projects hold good! a figure of course from a fishing line and hook which do not snap with the weight of a fish on them. Steevens quotes one of his suspiciously ready "ancient black-letter ballads," "*Hold hooke and line*, Then all is mine."

127. **faitors**, vagabonds, rascals. Dyce, *Gloss.*, quotes Cotgrave's Dictionary, "Vagabond. A vagabond, roamer, *faitour*, &c." The word literally means nothing more than "doer," then "evil-doer": **Have we ... here?** another of Pistol's tags from some old play, probably Peele's *Turkish Mahomet*, and *Hyren the Fair Greek*, which is now lost, **Hiren** being the Greek "Irene," a proper name meaning "peace."



129. **aggravate**, moderate, alleviate; the same misuse of the word is made by Bottom in *M. N. D.* i. 2. 84.

130. **These be ... indeed!** This is a pretty fuss you are making, abusing me and wishing to thrust me out.

131, 2. **hollow ... day**. A misquotation from Marlowe, ii. *Tamburlaine*, iv. 4. 1, 2, "Holla, ye pamper'd jades of Asia! What! can ye draw but twenty miles a day," etc.

133. **Cannibals**, Pistol's mistake for "Hannibals."

135. **let the welkin roar**, "part of the words of an old ballad," says Steevens, "entitled, What the Father Gathereth with the Rake, the Son doth Scatter with the Forke," and often quoted; **welkin**, the clouds, the sky, from A.S. *wolcnu*, clouds, plural of *wolcen*, a cloud.

136. **Shall we ... toys**, shall we quarrel for trifles?

140. **Die men ... pins!** are men to die like dogs! are crowns to be given away as though they were the merest trifles! Steevens quotes *Ram-Alley*, 1611, "Your lieutenant's an ass. How an ass? *Die men like dogs?*", but Shakespeare must have gone to some earlier work.

142. **there's none such here**. Mrs. Quickly supposes Pistol to be asking about some woman named Hiren. If Pistol's words are intended to have any meaning at all, it may be that, as has been suggested, he is apostrophizing his sword by what he considers an endearing term.

144. **Then feed ... Calipolis**, another adaptation of lines from Peele, *The Battle of Alcazar*, "Feed then, and faint not, *my fair Calipolis*"; "Hold thee, *Calipolis*; feed, and faint no more"; "*Feed and be fat*, that we may meet the foe."

146. **Si fortune ... contento**. The Cambridge Editors remark, "As the quotation is made by Pistol ... we have left it uncorrected. It would hardly be consistent to put correct Italian, or Spanish, into his mouth. All the editors assume that Italian is the language meant, and give it, as such, more or less correctly. If Pistol's sword were a Toledo blade, the motto would be Spanish. In that case 'si' and 'me' would need no alteration. Mr. Douce mentions a sword inscribed with a French version of the motto".... The meaning is 'If fortune plague me, hope contents me.'

147. **give fire**, send forth flames from hell; an expression used of a gun, etc., being discharged.

149. **Come we ... nothing?** Johnson explains, "shall we stay here, shall we have no further entertainment?", but in the pun on **full points** in the sense of (1) full stops and (2) the point of a sword held out full against an adversary's breast, there seems to be a reference in Pistol's mind to the further proceedings of fighting, which in allusion to full stops he indicates by the word

*etceteras*. It is possible also, I think, that in *etceteras* Pistol is referring to the belongings of a sword, the "hangers," etc. Cp. Osric's fantastic language in *Hamlet*. v. 2. 136, 7, "Six French rapiers and poniards, with their assigns, as girdle, hangers, and so."

151. *neif*, fist, hand; cp. *M. N. D.* iv. 1. 20, "Give me your *neaf*, Mounsieur Mustardseed"; Jonson, *The Poetaster*, iii. 1. writes *neuf*.

151, 2. *what! ... stars*, what! you and I have often been companions in our midnight enterprises; cp. *Pt. I.* i. 2. 16, "we that take purses go by the moon and *the seven stars*," i.e. the Pleiades.

154. *such a fustian rascal*, such a braggadocio, a fellow stuffed with such high-sounding terms; *fustian*, a warm cotton stuff, was used figuratively, both as a substantive and an adjective, of language turgid and nonsensical; cp. *Oth.* ii. 3. 282, "Discourse *fustian* with one's own shadow"; *T.N.* ii. 5. 119, "a *fustian* riddle." So, "bombast," cotton used to stuff out garments, used figuratively = *fustian*, *Oth.* i. 1. 13, "with a *bombast* circumstance Horribly stuff'd with epithets of war."

156. *Quoit him down*, throw him down stairs: *a shove-groat shilling*. "Shove-groat" or "shovel-board" was a game played on a table which had lines or divisions marked with figures, the object being to propel the shilling by the palm of the hand from the edge of the table on to the highest marked figures on the lines; thus somewhat resembling the game of "hop-scotch," which may still be seen played on the pavement by children, the equivalent to the shilling being a piece of delf, chalk, etc., propelled by a hop of the feet. "Shove-groat," as the word implies, was originally played with a groat, the broad shillings of Edward the Sixth being substituted later on.

157. *an a' do nothing ... here*, if he can do nothing but talk all this empty nonsense, we will not have him here.

160. *have incision*, proceed to blood-letting, have recourse to our swords; *incision* was the technical term for bleeding; cp. *L. L. L.* iv. 3. 97, and for a figurative sense, *R. II.* i. 1. 155: *imbrue*, shed blood; properly to cause to drink, from O. F. *embruier*, to make to imbibe, soak, drench.

161. *Then death ... asleep*. From a song "attributed," says Dyce, "with great improbability to Anne Boleyn, and perhaps with as little likelihood to her brother Viscount Rochford."...

163. *Untwine ... three*, i.e. untwine the thread of life spun by the three Fates, of whom *Clotho* held the thread, *Lachesis* spun it, and *Atropos* cut it. Dyce supposes that Shakespeare had in his mind the lines from Sackville's *Mirror for Magistrates*, "And what may boote to stay *the Sisters three*, When *Atropos*

perforce will cut the thred? The *Dolefull Day* was come, when you might see Northampton felde with armed men orespred."

164. **Here's goodly stuff!** here's a precious tumult.

169. **tirrits**, probably for 'terrors,' with some idea in Mrs. Quickly's mind of an assimilation to **frights**.

169, 70. **So; ... now**, I warrant the upshot of it all will be murder.

175. **shrewd**, cruel, vicious; originally the past participle of the verb to "shrew," i.e. to curse.

180. **ape**, a term of endearment, as we still use 'monkey' of children.

181. **chops**. This comparison to a piece of meat is applied to Falstaff by Poins in *Pt. I. i. 2. 151*.

184. **the Nine Worthies**. These nine heroes so often mentioned in Elizabethan literature were Hector, Alexander the Great, Julius Cæsar, Joshua, David, Judas Maccabæus, Arthur, Charlemagne, and Godfrey of Bouillon, the three first Gentiles or Heathens, the three next Jews, and the three last Christians: **villain**, used as a term of endearment.

191. **followedst ... church**, looking as you followed him like some enormous building on the move.

192. **tidy Bartholomew boar-pig**. A reference to the sale of roasted pigs at St. Bartholomew's fair. "Tidy," says Clarke, "here seems to be used for 'plump,' 'full ripe,' 'well conditioned.' ... A more appropriate image for representing the appearance of the rotund Falstaff, hot, glistening, reeking from his encounter with the pestiferous Pistol, could hardly be devised." Walker would read "Bartholomew-tide."

193. **foining**, see note on ii. 1. 17, above.

193, 4. **begin ... heaven**, begin to repent and fit yourself for your end. Cp. *H. V. ii. 3. 18-23*, where Mrs. Quickly, relating the circumstances of Falstaff's death, says, "'How now, Sir John!' quoth I, 'what, man! be of good cheer.' So a' cried out 'God, God, God!' three or four times. Now I, to comfort him, bid him a' should not think of God; I hoped *there was no need to trouble himself with any such thoughts yet*."

195. **a death's-head**. An allusion to the wearing of rings with a death's-head engraved upon them as remembrances of death.

197. **humour**, disposition, character.

198. **A good ... fellow**, a good enough sort of a fellow, but not over-burdened with brains.

199. **pantler**, the manager of a pantry where provisions are kept, just as *butler* is one who looks after bottles; cp. *W. T. iv. 4. 56*, "This day she was both *pantler*, outler, cook, Both dame

and servant"; ultimately from Lat. *panis*, bread: a' would ... well, he would have been a good hand at cutting slices of bread.

202. **Tewksbury mustard.** "Tewksbury is a market-town in the county of Gloucester, formerly noted for mustard-balls made there, and sent to other parts of the country" (Grey): **conceit**, imagination, ideas: **mallet**, it is doubtful whether the meaning is a wooden hammer, or a 'mallard,' a wild duck, which like 'woodcock,' Shakespeare uses in a contemptuous sense, *A. C.* iii. 10. 20. Tollet compares Milton's Prose Works, "Though the fancy of this doubt be as obtruse and sad as any *mallet*," where mallard is evidently intended.

205. **both of a bigness**, both much about the same size.

207. **flap-dragons.** "In former days gallants used to vie with each other in drinking off flap-dragons to the health of their mistresses,—which flap-dragons were generally raisins, and sometimes even candles' ends, swimming in brandy, or some other strong spirits, whence, when on fire, they were snatched by the mouth and swallowed" (Dyce). A relic of this pastime, under the name of 'snap-dragon,' is, or was a few years ago, still in vogue among children, generally on Christmas Eve. A large dish being filled with raisins floating in brandy set on fire, the fun consists in snatching out the raisins without burning the fingers, and eating them in their heated state.

207, 8. **rides ... boys**, plays at see-saw with the boys: **joined-stools**, or joint stools, what we should now call 'folding-stools,' stools with a joint in them made to fold up. This practice of leaping over joint-stools seems to have been a common one; cp. Middleton, *A Chaste Maid*, etc., iii. 3. 120, "If you *leapt over a joint-stool* or two 'I were not amiss," i.e. to show his agility; Jonson, *The Silent Woman*, v. 1, "I protest, Sir John, you ... lift as many *join'd stools*, and *leap over them*, if you would use it."

209, 10. **like unto ... leg**, looking almost as smooth as the painting of a booted leg for the sign of an inn or a house.

210, 1. **breeds no bate ... stories**, "excites no censure for telling them modest stories, or, in plain English, tells them nothing but immodest ones" (Douce). Cp. *M. W.* i. 4. 18, 'no tell-tale nor no *breed-bate*,' i.e. stirrer up of quarrels.

212, 3. **admits him**, receives him with favour.

214. **their avoirdupois**, their respective weights; **avoirdupois**, the standard by which commodities, except gold, silver, and gems, are weighed; properly three words, *avoir*, have, *du*, of the, *pois*, weight.

215. **this nave**, the nave, the central portion of the wheel through which the axle passes, is a fitting likeness to Falstaff's belly, and there is perhaps a pun on "nave" and "knaves," as Delius suggests; cp. *Hamlet*. ii. 2. 518, "Break all the spokes and



fellies from her wheel, And bowl the *round nave* down the hill of heaven."

216, 7. **Look**, ... **parrot**, see if he is not having his head scratched by Doll, as a parrot scratches its head with its claw; the words **Look**, **whether** express an amused surprise. In **with'er'd elder** there is a pun on the elder tree. So Poins, l. 282, calls him a 'dead elm.'

219. **Saturn ... conjunction!** "This was, indeed, a prodigy. The astrologers, says Ficinus, remark that Saturn and Venus are never conjoined" (Johnson): **Saturn**, the eldest of the gods, father of Jove, by whom he was dethroned.

221. **the fiery Trigon**, Bardolph with his fiery face. "*Trigonum igneum* is the astronomical [astrological] term when the [three] upper planets meet in a fiery sign." The *fiery Trigon*, I think, consists of *Aries*, *Leo*, and *Sagittarius* ... (Steevens).

222, 3. **lisp'ing to ... counsel-keeper**, i.e. is making love to the Hostess, so long the confidant of his master, Falstaff; **tables**, or a 'table-book,' a memorandum book, diary, in which private thoughts, secrets, etc., are entered.

224. **busses**, kisses; though here used in the familiar and somewhat comical sense it now has, the word formerly was equivalent to 'kiss' in its more serious sense; cp. *K. J.* iii. 4. 35, "I will think thou smilest And *buss* thee as thy wife."

227. **scurvy**, wretched, miserable; like "scabby" and "scald," the word was of old used as a term of general contempt; literally, afflicted with scurf; the substantive "scurvy," as the name of a disease, is of later origin, and probably, says Skeat, an adaptation of the Low Lat. medical term *scorbutus*.

229. **kirtle**, petticoat; though also used for a jacket and petticoat together.

234, 5. **prove ... return**, i.e. assuredly no one will ever see me dressed in my best till you come back; I shall never in your absence wish to attract any one's admiration: **hearken at the end**, if you don't believe my words, wait till you return and then see whether I have not been true to you; ask people how I have behaved in your absence; for **hearken** in this sense, cp. *M. A.* v. 1. 216. 239. **Poins his**, i.e. Poins's.

239. **Poins his**, i.e. Poins's.

240. **thou globe ... continents**, you mass of sin; with a pun on **globe** and **continents**, the latter word meaning also that which contains or covers; cp. *Lear*, iii. 2, 58, *A. C.* iv. 14. 40.

248. **light flesh**, said of Doll; perhaps, as Delius says, with an expansion of the common asseveration, "by this light!"

253. **if you take not the heat**, if you do not strike while the iron is hot, if you give him time to extricate himself from his difficulty and do not chastise him promptly. Steevens compares *Lear*, i. 1. 312, "We must do something, and i' the heat."

254. **candle-mine**, "thou inexhaustible magazine of tallow" (Johnson).

259, 60. **Yea ... Gad's-hill**, said ironically in reference to Falstaff's pretence that when after the robbery at Gadshill he ran away from the Prince and his companions instead of resisting them, he did so because he knew the Prince by instinct; see *Pt. I. ii. 4.* 295, etc.

265. **handle**, treat, punish.

274, 5. **is to give me thanks**, ought, is bound in all justice, to give, etc.

278, 9. **to close with us**, in order to be on good terms with us, to make peace with us; cp. *M. M. v. 1.* 346, "Hark, how the villain would *close* now, after his treasonable abuses!": **of the wicked**, among the wicked, one of that number.

283. **pricked down ... irrecoverable**, put him down in his list as one of those certain for his prey; the phrase to 'prick' or to 'prick down' had its origin in the custom of making a mark with a pin against the name of a person in a list. Sheriffs are still so nominated by a puncture against the names in the list of qualified persons, and in College Chapels the attendance of undergraduates is registered in the same way. Cp. below, iii. 2. 121, etc., *J. C. iii. 1.* 216, "Will you be *pricked* in number of our friends?"

285. **malt-worms**, beer-swillers; fellows who consume malt as ravenously as worms that get into and consume grain; cp. *Pt. I. ii. 1.* 83.

285, 6. **For the boy, ... too**, as for the boy, his good angel accompanies him in life; but even in his case the devil is more than a match for his guardian, outbids him by the greater attractions of sin with which he tempts the boy.

288, 9. **whether she ... not**, whether the fact of my owing her money is enough to damn her, I do not know.

290. **No, I warrant you**, Mrs. Quickly perhaps means both 'No, I warrant I am not damned,' and 'No, I warrant you don't know and you don't care.'

291, 2. **I think ... that**, I think that as far as that is concerned you are free from the danger of being damned; and possibly with the further meaning 'I think you have had all the payment you are likely to get': **there is ... thee**, there is another charge to which you are liable.

292, 3. **for suffering ... law**, for allowing meat to be eaten in your house during Lent; which was contrary to statutes passed in the reign of Elizabeth and James I.

295. **victuallers**, keepers of taverns: **what's ... Lent?** surely the sale of a joint or two during so long a period is no great offence.

299. **His grace ... against**, a pun upon **grace** as a title applied to princes, etc., and **grace** in the sense of virtuous disposition as opposed to **flesh**, the fleshy, sensual, inclinations.

304. **posts**, see note on Induction, l. 4.

310. **to profane**, to turn to such bad uses.

311, 2. **like the south ... vapour**, hanging over us like the south wind charged with noxious vapours; for the pestilential character attributed to the south wind, cp. *A. Y. L.* iii. 5. 50, *Cor.* ii. 3. 32.

318. **at door**, for the omission of the definite article, see Abb. § 143.

323. **post**, in great haste.

328. **peascod-time**, the time at which peas are full in the pod, *i.e.* the summer.

STAGE DIRECTION. **blubbered**, with her face full of tears. The word formerly had not the comical sense it now connotes.

### ACT III. SCENE I.

STAGE DIRECTION. **nightgown**, *i.e.* what we should now call "dressing-gown."

6. **how have I frightened thee**, by what deeds have I so shocked you that you refuse to come near me?

9. **smoky cribs**, the hovels of peasants from which the smoke of the fire had no outlet by way of chimney.

10. **uneasy pallets**, the hard<sup>1</sup> straw mattresses on which peasants lie as contrasted with the luxuriously soft beds of kings; **pallet**, from *F. paillet*, a heap of straw, *Lat. palea*, straw.

11. **And hush'd ... slumber**, hushed to rest by the buzzing of night-flies, which to any but such sound sleepers as peasants would be a hindrance to sleep. In l. 9 the abstract **sleep** implies the concrete 'sleepers' who are here **hush'd**.

13. **canopies**, from "the Gk. *κωνωπειών, κπνωπειόν*, an Egyptian bed with mosquito curtains.—Gk. *κωνωπ-*, stem of *κώνωψ*, a gnat, mosquito; *lit.* 'cone-faced,' or an animal with a cone-shaped head, from some fancied resemblance to a cone.—Gk. *κῶνος*, a cone; and *ὤψ*, a face, appearance"... (*Skeat, Ety. Dict.*).

15. **the vile**, the low-born, mean.

16, 7. **leavest ... bell**. It is doubtful whether **watch-case** means the case or box in which a sentinel kept watch, or the case of a watch containing an alarum; on the latter supposition the two expressions are synonymous, and the repeated indefinite article would not be expected; on the former, though the comparison

of the king's bed to the box of a sentinel is apt enough, the figure is somewhat strained in comparing that bed to a bell that is rung to give an alarm.

20. **In cradle.** For the omission of the definite article, see Abb. § 89.

21. **in the visitation ... winds**, while the winds are incessantly raging around the mast; **visitation** is a frequentative and intensive form implying repeated, constant, coming.

22. **ruffian**, rude, boisterous; cp. *J. C.* i. 3. 38, "But let the *ruffian* Boreas once enrage The gentle Thetis"; *Oth.* ii. 1. 7, "A fuller blast ne'er shook our battlements; If it hath *ruffian'd* so upon the sea, What ribs of oak, ... Can hold the mortise?" For the personification of an irrational antecedent, see Abb. § 264.

24. **in the slippery clouds**, for **clouds** Pope gives *shrouds*, a reading which Dyce adopts on the ground that **slippery** is a strange epithet to **clouds**. But surely the word may mean 'swiftly gliding,' quickly passing from one shape to another.

25. **hurly**, turmoil, tumult; from *F. hurler*, to howl; cp. *K. J.* iii. 4. 169, "I see this *hurly* all on foot"; and its reduplicated form in *Macb.* i. 1. 3, and as an adjective in *i. H.* IV. v. 1. 78. **death itself awakes**, wakens the dead.

28. **most stillest**, for the double superlative, see Abb. § 11.

29. **to boot**, besides; A.S. *bōt*, profit, advantage.

30. **Then happy ... down!** then, humble peasants, lie down happy in the knowledge that sleep will quickly close your eyelids. Numerous conjectures have been made here, but, it seems to me, unnecessarily; among the best are Warburton's "Then, happy lowly clown!" and Coleridge's "Then, happy low-lie-down!"

33. **Is it ... lords?** Is it past midnight? has the day begun? **morrow**, morning, from M. E. *morewe* by change of the final *-we* into *-ow*.

35. **all**, as applied to two persons only, occurs again in *ii. H.* VI. ii. 2. 26.

38. 9. **Then you perceive ... is**, for the redundant object here, see Abb. § 414.

41. **distemper'd**, out of order, not radically diseased.

44. **be cool'd**, in the ardour of his opposition; carrying on the figure of medical treatment in cases of fever.

46. 7. **And see ... level**, and see how, as the times roll on, mountains are levelled.

50. 1. **The beachy ... hips**, *i.e.* see how the ocean retreats, leaving a beach wider than is needed as its boundary; for **girdle** in this sense, cp. *Cymb.* iii. 1. 81, "if you seek us afterwards in



other terms, you shall find us in our *salt-water girdle*." Such a receding of the sea, compensated by encroachment in other directions, has taken place in various parts of the English coast, the losses being chiefly on the east and the gains on the west; *ocean*, a trisyllable; cp. *Sonn.* lxiv. 5-11: *how chances mock*, how we are beguiled and baffled by the chances which come in our way and seem to offer advantage. The folios give *mocks*, which Schmidt would retain, taking "*chances mocks*" as = the mocks of chance.

52, 3. *And changes ... liquors*, and how the cup of life is filled with liquors of varying, changeful taste.

53-6. *O, if this ... die*. These lines are omitted in the folio, and Grant White believes that if Shakespeare ever wrote them, he afterwards omitted them because of their weakness. He calls them "a square block of puling commonplace let into a grand and vigorous passage," and notices that they divide a perfect line and make a not very well placed hemistich.

54, 5. *The happiest youth ... ensue*, even one whose life had so far been as bright as earthly happiness could make it, and who still had all the hopefulness that belongs to youth, looking back upon the years he had lived, with the perils already encountered, and looking onward to the years still before him, with the disappointments that might naturally be anticipated, would, etc. The grammatical construction is 'what *perils* being past, what crosses still remained to be encountered.'

57. *gone*, ago, as we should now say; here *ten years* is equivalent to 'a period of ten years.'

63. *And laid ... foot*, so loved me that he was ready to put his very life at my disposal, to risk everything for my sake.

64. *even to the eyes*, boldly to his face.

66. *You, cousin ... remember*, you, cousin Nevil, if I remember rightly. Warwick was not present on the occasion, but the king's words are spoken doubtfully of what took place when he himself was not an eye-witness. Steevens points out that "the earldom of Warwick was, at this time, in the family of Beauchamp, and did not come into that of the Nevils till many years after, in the latter end of the reign of King Henry VI., when it descended to Anne Beauchamp (the daughter of the earl here introduced), who was married to Richard Nevil, Earl of Salisbury."

68. *check'd*, rebuked; cp. *Pt. I.* i. 2. 220, "I have *checked* him for it."

70, 1. *Northumberland ... throne*, see *R. II.* v. 1. 55-68.

72-4. *I had ... kiss*, had it not been that kingly power was brought so low that I was compelled to embrace greatness, I

should have had no intention of mounting the throne. The image is that of a person compelled to bow the head to receive a salute.

75. **thus ... it**, this is how he went on. Between **shall** in this line and **will** in the next Shakespeare does not appear to have intended any difference, both tenses here implying certain futurity; in the passage in *R. II.* v. 1. 55, from which the quotation is made, we have "*will come*" only.

76. **gathering head**, coming to a head, as a tumour does; cp. *Temp.* v. 1. 1, "Now does my project *gather to a head*"; *Hamlet*. iv. 4. 27, "This is the imposthume of much wealth and peace, That inward breaks."

77. **Shall ... corruption**, shall burst forth in a putrid discharge, *i.e.* shall show itself in an outburst of treasonable violence.

80-6. **There is a history ... time**, all men in the course of their life are witnesses of events which by their likeness to those of bygone days are, as it were, a history of them; and by observation of these a man may foretell with much accuracy the drift of events as yet only conceived in the womb of the future, events which will be brought to the birth by time. Cp. *Macb.* i. 3. 58-60, "If you can look into *the seeds of time*, And say which grain will grow and which will not, Speak then to me."

87-92. **And by ... you**, and by the form which this history inevitably assumed in Richard's case (*i.e.* from the consequences inevitably to be drawn from the disloyalty to himself), he might conclude with certainty that Northumberland, false to him, would be false still to others, his perfidy necessarily finding in you, Richard's successor, the only soil in which it could come to a ranker growth, *i.e.* you, as Richard's successor, being the only person towards whom it was possible for him to show still baser treachery.

92, 3. **Are these ... necessities**, is such a consequence a necessary one? if so, let us meet it as things inevitable should be met, with courage and constancy.

94. **cries ... us**, loudly calls upon us to be up and doing.

97. **like ... echo**, as is the case with the voice redoubled by its echo.

98. **Please ... grace**, let your grace be pleased.

103. **instance**, information, assurance; "a word," says Dyce, *Gloss.*, "used by Shakespeare with various shades of meaning which it is not always easy to distinguish,—'motive, inducement, cause, ground; symptom, prognostic; information, assurance; proof, example, indication'": **that Glendower is dead**, he did not really die till after Henry himself.

104. **this fortnight**, the whole of this last fortnight.

105. **unseason'd**, unseasonable, extended beyond a proper season, very late.

107. **out of hand**, finished off.

108. **We would ... unto**, the verb of motion, as frequently, omitted.

## SCENE II.

2. **the rood**, the cross of Christ ; and particularly the crucifix, the image of Christ cut upon or affixed to such cross ; from A.S. *ród*, a gallows, cross, properly a rod or pole. These roods were commonly placed in *rood-lofts* or shrines in the arch between the nave and the chancel of a church or cathedral.

5. **bedfellow**, intimate friend. The custom of men sleeping in the same bed was one which obtained even so late as the middle of the seventeenth century. In *H. V.* ii. 2. 8, Lord Scroop is spoken of as "the man that was his [the king's] *bedfellow*."

5, 6. **your fairest ... Ellen**, the lovely Ellen, your daughter and my god-daughter ; *i.e.* she for whom he had stood god-father or sponsor at baptism.

7. **Alas, a black ousel**, ah, she has no claims to such beauty as you attribute to her, she is but a plain lass ; said in affected disparagement ; **a black ousel**, a blackbird. Cp. Dekker, *The Sun's Darling*, iii. 1, "*Hu.* This is that Alteza, That Rhodian wonder, gaz'd at by the Sun ; I fear'd thine eyes should have beheld a face, The Moon has not a dearer ; this ! a dowdy ! *Fol.* An *ouzele* ! this a queen-apple, or a crab, she gave you ?"

8. **By yea and nay**, by my troth, assuredly, without doubt.

10. **to my cost**, and a good round sum he costs me with his extravagance. Silence speaks of his son's wildness with pretended severity and secret satisfaction.

11. **the inns o' court**. These were formerly much more numerous than at present, the chief ones of modern times being Lincoln's Inn, the Temple, Inner and Middle, and Gray's Inn : **Clement's Inn**, now an Inn of Court dependent on the Temple, but originally intended for the use of patients coming to the so-called miraculous waters of St. Clement's Well, is at the entrance of Wych Street.

16. **and roundly too**, and without much ceremony ; with a will.

18, 9. **a Cotswold man**. Cotswold Downs in Gloucestershire were famous for rural sports of all kinds ; and probably, as Steevens says, "Shallow by distinguishing Will Squele as a Cotswold man meant to have him understood as one who was well versed in manly exercises, and consequently of a daring spirit, and an

athletic constitution": **swinge-bucklers**, riotous fellows. Nares (*Gloss.*) says that "a *swinge-buckler* is something more than a *swash-buckler*; the latter was one who only made a dashing and a noise with the bucklers; the other *swinged* those which were opposed to him"; but this is probably only a fanciful distinction; to *swinge* is the causal of to *swing*.

19, 20. **four such ... again**, four such other swinge-bucklers.

21. **page ... Norfolk**, see Introduction.

25. **Skogan's head**. "It appears," says Dyce (*Gloss.*), "that there were two Skogans of considerable celebrity; *Henry* Skogan, a poet, who lived in the reign of King Henry the Fourth, and *John* Skogan, a facetious personage, educated at Oriel College, Oxford, who lived at a later period in the fifteenth century; and that, in spite of the anachronism, Shakespeare here alludes to John Skogan." Jonson, *The Fortunate Isles*, speaks of Skogan as "a fine gentleman, and master of arts, Of Henry the Fourth's time, that made disguises For the king's sons, and writ in ballad-royal Daintily well"; on which passage Gifford notes that this Skogan (*Henry*), according to Stowe, "sent a ballad to the young prince (Shakespeare's Hal) and his brother 'while they were at supper in the Vintry, amongst the merchants,'" which looks as if the two persons had been confounded, and it has been doubted whether Henry and John were not one and the same: **a crack**, a young boy; frequently with the notion of pertness, impudence, understood.

27. **Gray's Inn**, in Holborn, once at the head of the inns; but now ranking fourth in importance.

28. **mad days**, wild days, days spent in rioting and revelry.

32, 3. **How a good ... fair?** What price did a good yoke of bullocks fetch at Stamford fair? Shallow's transition to worldly matters is amusing in its suddenness.

38. **a' drew a good bow**, he was a good shot with a bow.

40, 1. **Dead! ... score**, can it be that such a good archer as he is dead? he would send an arrow into the centre of the target at a distance of two hundred and forty yards; the **clout** was the nail or pin by which the target was fastened to its support.

41, 2. **carried you ... half**, he would send a forehand shaft as far even as fourteen or fourteen and a half score yards (280 to 290 yards); **a forehand shaft** was, says Nares, "an arrow particularly formed for shooting straight forward; concerning which Ascham says that it should be big-breasted. His account is, however, rather obscure: 'Again the big-breasted shaft is fit for him *which shooteth right afore him*, or else the breast, being weak, should never withstand that strong pithy kind of shooting; thus the underhand must have a small breast, to go clean



away out of the bow, the *forehand* must have a big breast, to bear the great might of the bow.'” For *you*, in this colloquial use, see Abb. § 220.

43. *How a score ... now?* at what rate is a score of ewes selling now?

44. *Thereafter as they be*, that depends upon their condition. Cp. Lamb, *Essays of Elia, Imperfect Sympathies*, “‘You will never be the wiser, if I sit here answering your questions till midnight,’ said one of those upright Justicers to Penn, who had been putting law-cases with a puzzling subtlety. ‘*Thereafter as the answers may be*,’ retorted the Quaker”: *may be*, *sc.* if they are in good condition.

51. *justices of the peace*. A title given to persons of position and credit appointed to maintain the peace in the counties in which they reside.

52. *good pleasure*, will, desire.

54. *tall*, brave, spirited; generally used either with irony or braggart language, or ridiculed, or put into the mouth of mean persons.

56, 7. *I knew him ... man*, when I knew him he was, etc. A *backword* was a sword with only one cutting edge and also a stick with a basket-hilt, used instead of a sword in fencing, and it is in this latter sense that the word is here used.

59, 60. *is better ... wife*, is better off without a wife. Cp. Jonson, *E. M. I. H. H.* 1. 3, “Hostess, *accommodate* us with another bed-staff here quickly. Lend us another bed-staff—the woman does not understand the words of action”; on which Gifford remarks, “*Accommodation*, as the poet tells us in his *Discoveries*, was at this time a modish expression, and what he calls, one of ‘the perfumed terms of the age.’”

64. *comes of*, is derived from.

66, 7. *Phrase call you it?* Bardolph in his ignorance fancies some disparagement in the word *phrase*.

69. *a word ... command*, what Bobadil in the quotation above includes among “words of action,” words such as would be appropriate in the mouths of men in command.

75, 6. *you like well*, you are looking well, in good case; cp. *L. L. L.* v. 2. 268, “*Well-liking* wits they have; gross, gross; fat, fat”; *M. W.* ii. 1. 57, “as long as I have an eye to make difference of men’s *liking*.”

79, 80. *in commission with me*, like myself in the commission of the peace, a justice of the peace.

81, 2. *it well befits ... peace*, playing upon his name “Silence.”

85. *sufficient*, able-bodied, fit for service.

94. of good friends, respectably connected.

97. 'Tis the more ... **used**, that's all the more reason why you should be used at once, and so have the mould rubbed off you.

102. 3. **I was pricked well enough ... alone**, you might just as well have let me alone for I have always had plenty of pricking, goading, by my wife. Schmidt explains **pricked** here as "dressed up, trimmed," a meaning which seems to me quite to miss the point of Mouldy's answer: **for one**, for want of one; cp. *H. V. i. 2. 114*, "cold *for* action"; *Macb. i. 5. 37*, "dead *for* breath"; *A. W. i. 2. 17*, "sick *For* breathing"; *T. S. iv. 3. 9*, "starved *for* meat."

107. **spent**, used, turned to account; cp. *R. J. ii. 4. 140*, "something stale and hoar ere it be *spent*."

113. **cold**, with a pun on the sense of wanting in ardour and that of cool as a place in the shade.

119. **son ... shadow**, with a pun on *son* and *sun*.

120. **it is often so, indeed**, it often happens that a son is but a shadow of his father, *i.e.* but a poor creature compared with his father: **but much**, but very little; for this ironical use of **much**, see note on *ii. 4. 143*, above.

123. **serve for**, do well for; with a pun on **serve** in its military sense.

124. **a number ... muster-book**, *i.e.* names of men enrolled for whom the officer commanding drew pay though they had no real existence.

133. 4. **prick him no more**, *sc.* for he has already been pricked sufficiently by the pins he stands on; his legs from their thinness being contemptuously so likened.

135. **you can do it**, you are the man to make jokes.

141. 2. **he 'ld ha' pricked you**, *sc.* with his needle.

143. **battle**, battalions, line of battle.

148. **deep**, *i.e.* prick him deep; make sure of him: with a play on Shallow's name.

151. 2. **I cannot ... soldier**, it will not do to put him to so degrading an employment as that of a private soldier: **the leader ... thousands**, alluding to the fact that one wart on the hands, etc., is commonly followed by a great many more.

159. **a likely fellow**, a sturdy, well-built, fellow.

165. 6. **with ringing ... day**, when employed on his majesty's service in ringing the joy bells at his coronation. Bullcalf is careful to mention the occasion of his catching cold as a plea for exemption from service now.

167. **gown**, *sc.* instead of a soldier's uniform, to keep him warm.

168. **have away**, get rid of.

168, 9. **I will take ... thee**, I will take such measures that your friends shall ring in your stead; with the double meaning of ringing a funeral peal if he should fall in the war. For **take order**, *cp. R. II. v. 1. 53, Oth. v. 2. 72.*

170, 1. **you must have ... here**, according to the directions sent to me, you are not entitled to press, enlist, more than four here. Malone points out that only *five* have been called, and that either the transcriber or the poet himself is answerable for the inaccuracy.

176. **the windmill**. "Fairthorne's Map of London, 1658 ... delineates the entire line of houses from London Bridge to their termination in St. George's fields, and shows the Windmill beyond them" ... (Fairholt, quoted by Dyce, *Gloss.*). The Windmill mentioned in Jonson's *E. M. I. H. H. i. 1*, was a tavern in Lothbury, and it looks as if a tavern were meant here also, for Churchyard, quoted by Steevens, speaks of this windmill as a place where hackney horses were hired.

177, 8. **No more ... that**. Falstaff pretends to be ashamed of his youthful escapade.

181. **said I well?** is that not true what I have said of your frolics?

182. **We have heard ... midnight**, yes, I admit that we have revelled it together, known many a midnight bout.

184. **our watchword**, our private signal, rallying-cry.

187. **corporate**, Bullcalf's blunder for 'corporal.'

188. **Harry ten shillings**. Douce points out that there were no ten-shilling pieces in the reign of Henry IV., they not being coined till the reign of Henry VII.; though worth half a sovereign only, the coin is called in Jonson's *Alchemist*, iii. 2, a "Harry's sovereign": **in French crowns**, the crowns in which Bullcalf tenders payment of the forty shillings were worth something less than five shillings each.

189. **had as lief**, would as gladly; see note on i. 2. 33, above.

195. **corporal captain**. Mouldy improves upon Bullcalf's blunder.

196. **stand my friend**, *sc.* by persuading Falstaff to let him off.

198. **forty**, *sc.* shillings.

199. **Go to**, an expression used sometimes, as here, in encouragement; more often in reproach: **stand aside**, *i.e.* among those not to be enlisted.

200, 1. **we owe God a death**, we must pay our debt to nature sooner or later; *cp. Pt. I. v. 1. 127.*

202. **so**, very good : **serve's**, serve his.

204. **is quit ... next**, will not have to pay his debt, to die, next year.

209. **three pounds**. Probably, as Johnson suggests, Bardolph means to keep back part of the bribe offered him.

216, 7. **grow ... it**, alluding to his name *Bulcalf*.

219, 20. **with the best**, as well as the best among your troops.

221. **Will you tell me ... a man**, have you the assurance, the presumption, to teach me whom I should choose?

222. **thewes**, sinews, strength; from "A.S. *theadw*, habit, custom, behaviour. ... The base is *thau*, evidently from the Teutonic base *THU*, to be strong, to swell. ... It will thus be seen that the sense of bulk, strength, comes straight from the root, and is the true one" ... (Skeat, *Ety. Dict.*).

223. **big assemblance of a man**, a man who is bulk and nothing but bulk, mere size and show : **Give me the spirit**, what I value is a man's spirit.

225, 6. **a' shall charge ... hammer**, you shall see him load and fire his piece as swiftly as the strokes of one hammering pewter.

226, 7. **come off ... bucket**, retreat and advance with the nimbleness with which a man fixes the slings on a barrel of beer when it is to be hoisted. These slings, large grappels or callipers, have to be attached at each end of the barrel simultaneously so as to grip it at the moment the strain is put upon the chain by which it is hoisted. Falstaff uses **gibbets**, in comparison to the process of hanging a man.

227, 8. **half-faced fellow**. Falstaff compare's Shadow's sharp, meagre, countenance to the face in profile seen on coins; cp. *K. J.* i. 1. 92-4, "Because he hath a *half-face*, like my father. With half that face would he have all my land : A *half-faced* groat five hundred pound a year !"

232. **spare men**, thin men.

233. **a caliver**, "a light kind of musket or harquebus, originally, it appears of a certain calibre, introduced during the 16th century; it seems to have been the lightest portable fire-arm, excepting the pistol, and to have been fired without a 'rest.' ... Apparently the same word as *calibre* [i.e. the bore of a gun]" (Murray, *Eng. Dict.*).

234. **traverse**, march up and down; a military word of command; used also of moving the feet with proportion, as in dancing.

235. **manage me**, let me see you handle.

237. **chapt**, wizened, wrinkled : **shot**, shooter.

238. **a good scab**, a fine fellow of your sort; alluding again to



his name, a wart being of a scabby nature: **tester**, sixpence; so called from having the head (O. F. *teste*, mod. F. *tête*) of the sovereign on it; another form of the word was *teston*.

239. **He is not .. craft's-master**, he is but a poor hand at managing a musket.

240. **Mile-end Green**, a suburb at the east of London where the train-bands, or militia of the day, were exercised: **lay**, resided.

241. **I was then ... show**, I then acted the part of Sir Dagonet (King Arthur's jester) in the exhibition of archery of Arthur's knights; a society of archers who took the names of Arthur's knights.

242. **little quiver fellow**, little brisk, active, fellow; little fellow whose motions were like the quivering of a leaf.

243, 4. **and a' would ... in**, he would be here, there, and everywhere in a minute, backwards and forwards with the rapidity of lightning.

249, 50. **I must a dozen mile**, I must march a dozen miles.

256. **I have ... word**, I have said it; there is no need for more words; used with conclusive emphasis: cp. *M. A.* ii. l. 118, 125, "*Urs.* You are Signor Antonio. *Ant.* At a word, I am not ... *Urs.* You are he, you are he. *Ant.* At a word, I am not."

259. **fetch off**, plunder, make booty of.

259, 60. **I do see ... Shallow**, I have got the measurement of Justice Shallow, can see right through him, to his utmost depth; with a pun.

263, 4. **duer paid ... tribute**, paid with greater punctuality than the Turk's (the Sultan's) revenue; a reference to the rigorous exactions of the Sultan from those subject to him.

265, 6. **like a man ... cheese-paring**, like figures cut out of the rind of cheese when men who have supped amuse themselves in that way: **for all the world**, exactly.

268. **forlorn**, meagre, wretched looking; such a scare-crow.

268, 9. **thick sight**, dim sight: **invincible**, this, the reading of the quarto and the folios, is retained by many editors with the explanation 'not to be mastered by,' etc. Others follow Rowe in reading "invisible": **the very genius**, the very spirit.

269, 70. **a' came ever ... fashion**, in his dress and habits he was always behind the times; cp. *J. C.* iv. l. 36-9, "A barren-spirited fellow; one that feeds On objects, orts, and imitations, Which, out of use and staled by other men, Begin his fashion."

271. **overscutched**, probably, whipped over and over again.

272. **carmen**, car drivers, waggoners. Cp. Jonson, *Bartholomew Fair*, i. 1, "If he meet but a *carman* in the street, ... he will

whistle him and *all his tunes over at night in his sleep*": **his fancies**, airs of his own composing, love-songs: **good-nights**, songs he has written for serenades.

273. **this Vice's dagger**. In the old Moralities, or plays exhibiting the various moral qualities, the Vice or fool was represented as belabouring the devil with his sword of lath, to which Falstaff here compares Shallow; cp. *T. N.* iv. 2. 132-9. "I'll be with you again, In a trice, Like to the old *Vice*, ... Who with *dagger of lath*, In his rage and his wrath, Cries, ah, ha! to the devil"; and *H. V.* iv. 4. 74-7.

274. **sworn brother**, "an expression originally derived from the *fratres jurati*, who in the days of chivalry mutually bound themselves by oath to share each other's fortune" (Dyce); cp. *H. V.* ii. 1. 9, *M. A.* i. 1. 73, i. *H. IV.* ii. 4. 7.

276. **the Tilt-yard**, in Westminster, where tournaments were held: **burst his head**, broke his head.

277. **the marshal**, who regulated the proceedings in the tournament.

278. **he beat ... name**, beat one who well deserved the name of gaunt; **John a Gaunt**, Duke of Lancaster, uncle to Richard II., was so called from his birthplace, Ghent, near Brussels, the proper pronounciation of the word being thus corrupted; **a** = of.

279. **an eel-skin**, so in *K. J.* i. 1. 141, the Bastard says of his brother, "And if my legs were two such riding-rods, My arms such *eel-skins* stuff'd," etc.: **a treble hautboy**, "formerly," says Knight, "there were three kinds of hautboy,—the treble, tenor, and bass. We have now but the first of these. The bassoon has superseded the last, and the other is a desideratum": the word is from *F. haut*, high, and *bois*, wood; a wooden instrument of high tone. A treble hautboy would be the smallest of the three, and the case correspondingly small.

280. **beefs**, beeves, as we should now say, oxen.

282. **a philosopher's two stones**. It is doubtful whether this means, as Malone says, "twice the value of the philosopher's stone," or refers, as Warburton has it, to the two stones "one of which was an universal medicine and the other a transmuter of base metals into gold." In Jonson's *Alchemist*, ii. 1, Face says of the *lapis philosophicus*, "'Tis a stone, And not a stone; a spirit, a soul, and a body; Which if you do dissolve, it is dissolv'd; If you coagulate, it is coagulated; If you make it to fly, it flieth." The former explanation seems to me the preferable one.

283. **if the young ... pike**, the dace is still a favourite bait in trolling for pike, a voracious river fish common in most parts of England. Shallow is of course the **dace**, Falstaff the **pike**.

284, 5. **and there an end**, and so much for that matter.

## ACT IV. SCENE I.

2. **Gaultree Forest**, "this forest is in the North Riding of Yorkshire, and was formerly called Galtres Forest"...(Knight).

3. **discoverers**, scouts, spies.

4. **To know**, to ascertain.

8. **New-dated**, of recent date.

10. **Here doth ... person**, here he would like to be in person.

11. **As might ... quality**, as might correspond with his rank.

12. **whereupon**, in consequence of which inability.

13. **to ripe ... fortunes**, to wait till he can mature his advantages; **growing** is proleptic, his fortunes which he trusts will thereby grow to a riper state.

15. 6. **may overlive ... opposite**, may survive the terrible encounter with him to whom you are opposed; for adjectives, like **fearful**, having both an active and a passive tense, see Abb. § 3; **opposite**, frequent in Shakespeare as a substantive = adversary, opponent.

17. **touch ground**, fall to the ground.

21. **hide**, cover.

23. **The just .. out**, that is the very number at which we estimated them.

24. **Let us sway on**, let us march boldly forward; **sway** indicates the heavy swing of a large body of men in motion; so in *J. C.* i. 3. 3, "the *sway* of earth" is the balanced swing of earth.

25. **well-appointed**, well-equipped, well-accoutred.

29. **in peace**, without fear of being interrupted.

30. **What doth ... coming**, what does your coming import? cp. *i. H.* VI. v. 3. 116, "Why, what *concerns* his freedom unto me?"

33. **Came ... routs**, came in its own proper guise, in throngs of despicable wretches; cp. below, iv. 2. 9, "Cheering a *rout* of rebels with your drum."

34. **bloody youth**, a strange expression here, may possibly mean 'headstrong youth.' Warburton conjectured *heady*, which Dyce adopts; **guarded with rags**, the quarto and the folios read *rage*, which Delius and Knight retain; **rags** is a conjecture made by both Walker and Collier's MS. Corrector; **guarded** is trimmed, faced, as frequently in Shakespeare. We have the same figure in *Pt. I.* v. 1. 74, "To *face* the garment of rebellion With some fine colour that may please the eye Of fickle changelings and poor discontents," and again just below, ll. 38, 9.

35. **boys and beggary**, beggarly boys.

36. **commotion**, insurrection, anarchy.

39. **Had not been**, would not have been : **to dress**, to give to it the appearance of dignity which it assumes by association with honourable men like yourselves.

42. **Whose see ... maintain'd**, who owe the quiet possession of your archbishopric to the preservation of peace in the state ; **see**, literally seat, from O. F. *sed*, *se*, from Lat. *sedes*, a seat.

43. **Whose beard ... touch'd**, who have lived to a good age in all the enjoyment of a peaceful life.

44. **Whose learning ... tutor'd**, whom peace has enabled to cultivate learning and literature.

45. **white investments**, "formerly (says Dr. Hody, *Hist. of Convocations*, p. 141) all bishops wore white, even when they travelled" (Grey).

46. **The dove**, from its gentleness and its white colour an emblem of white robed peace.

50. **graves**. According to Dyce and Staunton this is only another spelling of *greaves*, armour to protect the legs, sometimes made of leather, and in that way resembling the covers of books.

52. **a point of war**, a signal given by the blast of a trumpet ; Dyce quotes Green, *Orlando Furioso*, "To play him hunt's-up with a *point of war*"; to which Staunton adds Peele, *Edward I.*, "Sound proudly here a perfect *point of war*"; and Shirley, *The Duke's Mistress*, "Sa, sa, sa ! Now sound a *point of war*."

55. **surfeiting ... hours**, our hours spent in over-indulgence and luxury ; there should be no comma after **surfeiting**, as in some editions, that word being used in an adjectival sense.

57. **bleed**, used in a double sense of the slaughter in war, and of the bleeding by a surgeon, formerly the common practice in cases of fever.

60. **I take ... physician**, I do not take upon myself to play the part of a physician and prescribe the remedies to be used. Cp. *C. E.* v. l. 242, "*took on him as a conjurer*."

63. **But rather ... war**, but rather for the time being put on the semblance of dreadful war.

64. **To diet ... happiness**, to bring into a healthy state by means of regular habits those who have become cloyed by excess of good fortune. In l. 60 Nicholson would read *but* for **not**, and certainly the archbishop in this and the two next lines seems to be taking on him the very part he there declaims.

69. **griefs**, grievances ; as often in Shakespeare.

71. **our most quiet there**, the perfect peace which we once enjoyed there, *sc.* in the stream of time ; most modern editors, in-



cluding Delius, who is generally so cautious in accepting emendations, follow Warburton in reading *sphere* for **there**, but it seems to me very doubtful whether Shakespeare would speak of being enforced from a *sphere* by a *torrent*, for he never seems to use the word *sphere* without reference to the Ptolemaic spheres in which the planets were fixed. The use of **most** with a substantive is frequent in Shakespeare and the other Elizabethan dramatists.

74. **articles**, definite particulars.

75. **Which**, *sc.* the summary.

76. **And might ... audience**, and were in spite of everything refused the audience that we craved.)

77-9. **When we are wrong'd ... wrong**, the speaker passes from a particular to a general statement.

82. **yet appearing**, still to be seen ; which has not yet sunk into the ground.

83. **Of every minute's instance**, of which every minute brings proof ; for **instance**, see note on iii. 1. 103, above.

89. **galled**, treated with contumely ; the word was formerly used in some instances with a stronger sense than it now has.

90. **What peer ... you**, what peer has been secretly instigated by the king to offer you any annoyance ? the reference is to l. 79 in the archbishop's speech. To 'suborn' is from the Latin *subornare*, to furnish or supply in an underhand way.

92. **forged**, that has no genuine cause of existence.

93-6. **And consecrate ... particular**. That there is corruption here seems beyond doubt. Lines 93 and 95 are omitted in the folio ; but even with their omission the sense is abrupt and incomplete, and there seems an obvious antithesis between **brother general** and **brother born**, an antithesis which would also be lost if we followed Johnson in reading "*My quarrel general*" with the explanation "*my general cause of discontent is public mismanagement ; my particular cause, a domestic injury done to my natural brother, who had been beheaded by the king's order*" (see *Pt. I. i. 3. 270, 1*, "The archbishop ... who bears hard His brother's death at Bristol, the Lord Scroop"). The Cambridge Editors say, "Mr. Singer supposed that after *commonwealth* a line had been lost, something to the following effect : 'Whose wrongs do loudly call out for redress.' Mr. Julius Lloyd writes to us : 'I am sure the lines are transposed and should be read thus : 'I make my quarrel in particular My brother ; general, the commonwealth.' The transposition is proved, further, by the separation of the doubtful lines : 'And consecrate commotion's bitter edge To brother born an household cruelty,' which are plainly continuous." Mr. Spedding writes : "I think some lines

have been lost. If 'And consecrate commotion's bitter edge' belongs to Westmoreland's speech, there must have been another line to complete the cadence both in sound and sense. And again, if 'There is no need of any such redress' is the beginning of his next speech, it is equally clear that something about 'redress' must have been said between. The opposition between 'brother general' and 'brother born' reads to me like Shakespeare, and not likely to have come in by accident; and though the transposition of the lines [as suggested by Mr. Lloyd] is ingenious and intelligible and in another context might be natural, it does not come naturally in the context proposed. Conjecture seems hopeless in such a case.' On the whole, we are of opinion that several lines have been omitted, and those which remain displaced, and that this is one of the many passages in which the true text is irrecoverable."... Unless the word **redress** can be referred to the archbishop's previous speech, which seems very improbable, Mr. Spedding's objection appears to me unanswerable, while Mr. Lloyd's proposal to connect ll. 93 and 95 does not in my opinion give any satisfactory sense. On the other hand, I do not feel that there is any necessity for a line after **edge** to complete the cadence either in sound or sense. In l. 93 Warburton sees an allusion to the custom of the Pope's consecrating the sword of the general when employed in the service of the church.

98. **it not belongs to you**, it is not you who should undertake it.

100. **the days before**, the days gone by.

102, 3. **To lay ... honours**, unjustly to depress our high rank and dignity; for **unequal**, cp. *A. C.* ii. 5. 101, "To punish me for what you make me do Seems much *unequal*."

104, 5. **Construe ... indeed**, if you interpret what is done by the necessities which compel us to the course we take, you will be obliged to admit that, etc.

107-10. **Yet for your part ... on**, yet so far as you personally are concerned, it does not seem to me that you have the smallest cause for complaint either in the king's actions or in the course of events; **grief**, grievance; as in ll. 73, 7.

111. **signories**, rights and possessions belonging to his title as Duke of Norfolk.

113, 4. **What thing, ... me?** so far as honour was concerned, my father had forfeited nothing that it was necessary to restore in my favour; in **breathed** there is an ellipsis of *re-*, similar to that so common in adverbial and superlative inflections.

115. **as the state stood then**, *i.e.* when Richard was king.

116. **force perforce**, the use of **force** in an adverbial sense = of

necessity is frequently strengthened by **perforce**, as in *K. J.* iii. l. 142, ii. *H. VI.* i. l. 258.

117. **And then that**, and at that time when; see Abb. § 284. Staunton conjectured "And when" here and "O, then" for "O, when" in l. 125, and Dyce so reads, Capell having already made the latter alteration. Others join **that** as a demonstrative pronoun with **Henry Bolingbroke**.

118. **roused in their seats**, erect in their saddles and eager for the fray.

119. **Their neighing ... spur**. Schmidt says "probably = their coursers, by neighing, challenging the spur to give the signal of setting off," and, both as regards construction and sense, this seems to me more likely than Delius's explanation, "they spurring their neighing coursers to the encounter," for mention of the onset should come at the end of the description. It is perhaps possible that the phrase means encouraged by the touch of the spur, of indicating the result of that touch.

120. **armed staves, lances: their beavers down**, their helmets being closed; as was done when going into combat; **the beaver**, "the lower portion of the face-guard of a helmet, when worn with a visor; but occasionally serving the purposes of both. In the 14th century applied to the moveable face-guard of the basinet, otherwise called *vizière*, *ventaille*, or *aventaille*. In the early part of the 15th century the beaver appears formed of overlapping plates, which can be raised or depressed to any degree desired by the wearer. In the 16th century it again became confounded with the visor, and could be pushed up entirely over the top of the helmet, and drawn down at pleasure' (Planche); ... M. E. *baviere*, a O. F. *bavière*, orig. a child's bib, f. *bave*, saliva" ... (Murray, *Eng. Dict.*). Cp. *Ham.* i. 2. 230, "*Ham.* Then saw you not his face? *Hor.* O, yes, my lord; he wore his beaver up."

121. **sights of steel**, the slits made in the beaver in order to enable the combatants to see, and called "beaver-sights."

125. **warder**, staff, truncheon, which he bore as president of the combat, and the throwing down of which was a signal for the combat to cease; see *R. II.* i. 3. 117. The conjecture *then* for **when** has already been mentioned; but there seems to me the great objection to it that it makes l. 126, "His own ... threw," altogether too abrupt, and I have therefore marked an aposiopesis after **Bolingbroke**, l. 124.

128. 9. **That by indictment ... Bolingbroke**, that in the present reign have perished either by legal condemnation or in the field of battle.

131. **Earl**, this should be "Duke"; see *R. II.*

133. **Who knows ... smiled?** it is very doubtful which of the two would have fallen; said in answer to ll. 123, 4.

135. **He ne'er ... Coventry**, he would never have escaped from Coventry (where the lists were held) with his life ; it is here used indefinitely ; see Abb. § 226.

142. **griefs, grievances** ; as above.

145, 6. **every thing ... enemies**, all suspicion of you as enemies being put out of account. Cp. i. *H. IV.* v. 1. 88, "The present enterprise *set off* his head." Perhaps, as Clarke suggests, with intentional ambiguity.

149. **you overween ... so**, in fancying that the offer is one dictated by policy and not by love, you attach too great weight to your own power of resisting the king and compelling him to grant your demands.

151. **within a ken**, so near at hand that it may be seen.

154. **Our battle, our army, battalions**.

157. **Then reason wills ... good**, it is the will of reason that our courage should be as good as yours ; we reasonably may be as confident as you ; the old copies read *will*, which Pope corrected.

159. **by my will**, if my party will be guided by me.

160, 1. **That argues ... handling**, such a determination merely shows that you are ashamed of your violent proceedings ; a case so bad as yours shrinks from being discussed ; the figure is from fruit which is so rotten that it will not bear taking in the hand : **handling**, a trisyllable ; see Abb. § 477.

163. **In very ... father**, whereby he represents his father in all his authority ; which makes him his father's plenipotentiary.

165. **Of what ... upon**, upon what conditions we shall come to an understanding, agreement.

166. **intended**, implied, understood ; cp. *A. C.* ii. 2. 40, "How *intend* you, practised ?"

167. **muse, wonder** ; a sense of the word much commoner in Shakespeare than that of 'meditate' : **slight**, trivial.

168. **schedule, list** ; literally a small leaf of paper.

170. **Each several ... redress'd**, on condition that each particular grievance receives redress.

171. **both here and hence**, wherever they may be.

172. **insinew'd to this action**, firmly knitted together in the execution of this design ; bound by the strongest possible ties to carry out our opposition to the king ; cp. iii. *H. VI.* ii. 6. 91, "So shalt thou *sinew* both these lands together" ; i. *H. IV.* iv. 4. 17, "Who with them was a rated *sinew* too" ; *K. J.* v. 2. 63, "so, nobles, shall you all, That knit your *sinews* to the strength of mine."

173. **Acquitted ... form**, a formal and legally valid pardon being made out.



174, 5. **And present ... confirmed**, and the immediate execution of our desires being assured so far as we ourselves and our purposes are concerned. This seems to be the sense if Capell's conjecture **confirmed** be adopted, though the words convey little more than is expressed by l. 170. The quarto reads *confinde*, the folios *confin'd*, out of which it appears impossible to extract a meaning. Johnson conjectured *consign'd*, with the explanation "let the execution of our demands be put into our hands according to our declared purposes"; and this conjecture was accepted by Malone, though with the sense of *sealed, ratified, confirmed*, comparing v. 2. 143, below, *H. V.* v. 2. 90, 326. Schmidt retains *confin'd*, taking it as = stated with precision, but the word, whatever be the true reading, must, I think, in *point of grammatical construction* be in the same position with *redress'd*, l. 170, and *Acquitted*, l. 173, and therefore belong to **execution**.

176. **our awful banks**, "the proper limits of reverence" (Johnson). For the figurative sense of **banks**, cp. *Per.* ii. 4. 24, "Know that our griefs are risen to the top, And now at length they overflow their *banks*."

177. **And knit ... peace**, and use every effort to strengthen peace.

178, 9. **Please you, ... meet**, let us, if it be your good pleasure, hold a conference on the matter in sight of the two armies.

180. **which ... frame**, as I trust God may ordain.

181, 2. **Or to the place ... it**, or, if we can come to no agreement, may then and there put the matter to the decision of arms.

183. **a thing**, one thing; see Abb. § 81.

184. **That no ... stand**, that whatever terms of peace we may make they will not be lasting terms.

187. **As our ... upon**, as shall be the basis of our proposals; as shall be that on which we stand in making our proposals; cp. *Per.* i. 4. 83, "Welcome is peace, if he *on peace consist*."

189. **our valuation**, the estimation, opinion, in which we shall be held.

190. **false-derived**, that has its source in falsehood.

191. **nice**, frivolous, trivial.

193. **That, were ... love**, that even if our loyalty to the king were ready to prove its intensity by submitting to the fiercest trials. Malone compares *H. VIII.* iv. 1. 8, "the citizens ... have shown at full their *royal* minds," *i.e.* their devotion to the king, and again in the same play, i. 4. 86, "I'll make my *royal* choice," *i.e.* choice of a king. For other instances of a peculiar use of **royal**, see Schmidt, *s.v.*

194. **We shall be**, for this irregularity in the sequence of

tenses, cp. i. *H. VI.* ii. 4. 98, 9, "And that I'll prove on better men than Somerset, *Were* growing time once ripen'd to my will"; and see Abb. § 371.

198. Of dainty ... grievances, of such frivolous and carefully sought out grievances, grievances to be discovered only by minute investigation; cp. for the ellipsis, *V. A.* 1147, "It shall be sparing and too full of riot," where "too" belongs to both adjectives.

199. to end, the ending; the infinitive used indefinitely.

200. in the heirs of life, in those who survive and inherit the grievance.

201. tables, memorandum books.

202. And keep ... memory, and keep nothing that shall tell tales to his memory.

203, 4. That may ... remembrance, that by recording his loss may bring it ever and anon to his recollection.

205, 6. He cannot ... occasion, he cannot on every suspicion that presents itself to his mind thin off each particular object of offence.

209. so, in this way, by this action.

210. offensive, provoking.

213, 4. And hangs ... execution, and suspends the blow that was about to fall.

219. May offer ... hold, may make an attempt to seize, but not be able to keep its hold.

221. atonement, peace, agreement; to "atone" is literally to make *at one*, to join what had been disunited.

222, 3. Our peace ... breaking, cp. *Oth.* ii. 3. 328-31, "this broken joint between you and her husband entreat her to *splinter*; and, ... this crack of your love shall grow stronger than it was before."

225, 6. pleaseth ... armies, may it please your lordship to meet his grace midway between the two armies; if it please your lordship to meet, etc., it will be well.

228. Before, precede me; the verb of motion omitted: **we come**, we will follow closely after you.

## SCENE II.

STAGE DIRECTION. **Prince John of Lancaster.** The third son of Henry IV., Constable of England, Governor of Berwick, and Warden of the East Marches towards Scotland; made Duke of York by his brother, Henry V., and 'Lieutenant of the whole realm of England' during that king's absence in France: **West-**

**moreland**, Ralph Nevil, created Earl of Westmoreland by Richard II. in 1397, was the first to join Bolingbroke's standard, and was rewarded for his treachery by being made Earl Marshal, Governor of Carlisle, Warden of the West Marches towards Scotland, etc. It was his stratagem which induced the rebel leaders to disband their forces.

1. **You are ... here**, I am glad to meet you here.

5. **When that**. For the conjunctive affix **that**, see Abb. § 287.

8. **an iron man**, clad in armour. "Holinshed says of the Archbishop that 'coming forth amongst them *clad in armour*, he encouraged and pricked them forth to take the enterprise in hand'" (Steevens).

10. **Turning ... sword**, employing in your warfare not the word of God, the spiritual weapon it becomes you to wield, but the material weapon, the sword, which suits not your sacred office. Cp. *M. W.* iii. l. 44, "What, *the sword and the word!* do you study them both, master parson?" and Bacon, *Essay of Unity in Religion*, "There be two swords ... the ordinance of God."

11. **sits ... heart**, is privy to the sovereign's counsels and objects.

13. **Would he ... king**, if he should turn to evil purpose the favour he finds with the king.

14. **abroach**, running, flowing. "The M. E. phrase is *setten on broche*, to set abroad, to tap, ... Imitated from the F. *mettre en broche*, to tap a barrel, viz. by piercing it; from F. '*brocher*, to broach, to spitt'; Cot. — 'F. *broche*, a broach, spitt'; Cot." (Skeat, *Ety. Dict.*).

15. **In shadow ... greatness!** while under such mighty protection.

17. **deep**, deeply versed, read.

18. **To us ... parliament**, our president in the parliament of God; **speaker**, here the technical term for the presiding officer in the House of Commons, as the Lord Chancellor in the House of Lords.

19. **To us ... himself**, whose voice is to us as the voice of God; whose voice when you speak we look upon as the voice of God.

20-2. **The very ... workings**, the very medium between God and us, whereby his grace and holy will is revealed to our understandings painfully groping in the dark; **intelligencer** is more frequently used in a bad sense, either as a go-between, or as a spy, informer.

23. **But you misuse**, that you do not misuse.

24. **countenance**, favour, support.

26-8. **You have ... substitute**, under the pretext of a religious cause you have enrolled in rebellious arms the subjects of God's vicegerent in this kingdom. The old copies give *zeal of God*, which has been explained as zeal in God's behalf; the reading in the text, Capell's conjecture, is supported by ll. 24, 5, by **ta'en up**, and by **counterfeited**; for **ta'en up**, = levied, cp. ii. l. 199, above, "you are to *take* soldiers *up* in the counties."

30. **here up-swarm'd them**, assembled them in full force.

31. **against**, in opposition to, with any view of disturbing.

33-5. **The time ... up**, the disorder of the times compels us, out of a sense of the dangers that threaten us all, to muster in this monstrous form in order to make good our common safety. Mason explains **in common sense** as = according to the dictates of reason, but l. 34, emphasizing their gathering together in a closely-banded union, indicates, I think, the idea of community of danger as prominent in the speaker's mind: **monstrous**, terrible in appearance.

36. **parcels**, details; literally, small parts.

37. **shoved from the court**, unceremoniously rejected.

38. **Whereon**, as a consequence of which rejection: **this Hydra son of war**, this offspring of war with as many heads as the Hydra; **war** being personified here.

39. **well**, easily and thoroughly. Steevens points out that the allusion is to the dragon charmed to rest by the spells of Medea.

40. **With grant**, by the concession.

42. **Stoop ... majesty**, throw itself submissively at the foot, etc.

44. **fall down**, fail in our attempt.

45. **supplies**, reinforcements.

46. **theirs**, reinforcements of those reinforcements.

47. **success**, succession; cp. *W. T.* i. 2. 394, "our parents noble names, In whose *success* we are gentle."

48. **heir from heir**, one heir to this quarrel after another.

49. **Whiles**, the old genitive used adverbially, as 'needs,' 'twice' (twies): **shall have generation**, shall have sons born to her; cp. *Lear*, i. l. 119, "he that makes his *generation* messes To gorge his appetite."

51. **the after-times**, the future.

52. **directly**, in plain terms.

53. **How far forth**, to what extent.

54. **allow them well**, admit their validity.

56. **mistook**, for the form of the participle, see Abb. § 343.

57. **about him**, near his person; his intimate friends.

63. **friendly**, like friends, in a friendly way.



64. **That all...home**, that all your army may see and report, etc.

70. **part**, depart.

74. **to breed**, to bring about, bring to the birth ; with a play on **pains** in the sense of pains of childbirth.

80. **something**, somewhat.

81, 2. **Against ... event**, when evil is about to happen men's spirits are always at their highest, and on the other hand they are depressed when good fortune is at hand ; for **Against**, cp. *M. N. D.* iii. 2. 99, "I'll charm his eyes *against* she do appear," i.e. in anticipation of her appearing. Steevens compares Romeo's unusual cheerfulness just before he hears of Juliet's death, v. 1. 3-5, "My bosom's lord sits lightly in his throne ; And all this day an unaccustom'd spirit Lifts me above the ground with cheerful thoughts."

84. **Serves to say thus**. Walker would read 'Seems to say this,' but the reading in the text seems to me more forcible, 'Has this good purpose, that of foretelling,' etc.

85. **passing**, exceedingly, surpassingly ; as very frequently in Shakespeare.

87. **The word ... render'd**, the announcement of peace having been concluded has been made to them.

88. **had been**, would have been.

93. **your trains**. The old copies read '*our* trains,' which Johnson and Steevens defend on the ground that the Prince wishes both sides to have the gratification of seeing the respective forces ; but the Prince's words **that we ... withal** seem clearly to refer to the gratification he proposes to himself, and the Archbishop's direction to Hastings, **let them march by**, which can apply to his forces only, are, I think, conclusive in favour of Capell's correction.

95. **We should ... withal**, we should have had to encounter ; **withal**, when used as a preposition, is always in Shakespeare at the end of the clause or sentence.

97. **shall lie ... together**, shall pass the night in company, bivouac together.

105. **sporting-place**, place of customary amusement.

107. **of high treason**, on a charge of high treason. Shakespeare, as here, generally uses **of** to express the cause of arrest, but in *M. M.* i. 4. 66, *C. E.* iv. 2. 49, *Lear*, v. 3. 82, the preposition is **on**.

112. **I pawn'd thee none**, I gave you no pledge of personal safety.

116. **look ... due**, prepare yourselves to experience the just consequence.

118. **shallowly**, foolishly, without fathoming the depth of things; cp. above l. 50.

119. **Fondly**, weakly, foolishly: see note on i. 3. 91.

120. **the scattered stray**, the forces now dispersed in every direction.

121. **God, ... to-day**, it is to God, not to ourselves, that we owe the result of this day's combat.

123. **Treason's ... breath**, the proper bed for traitors to lie upon, and to be brought to render up their lives.

### SCENE III.

STAGE DIRECTION. **Coleville**. Though condemned to death, Coleville was, according to Hume, spared; and "if so," says French, "no doubt he was the same Sir John Colvyl, Knight, who was one of the retinue of Henry V. in his expedition to France, 1415" ... and "perhaps the same Sir John Colvill who was Governor of Wisbeach Castle in 1416, and whose grandfather of the same name served with Edward III. in his French wars."...

1. **condition**, rank.

5, 6. **your degree**, the rank and designation conferred on you.

8. **still ... dale**, Falstaff jests upon the word **dale**, meaning a hollow between hills, a valley.

11. **shall I sweat for you?** am I to have the trouble of forcibly capturing you?

11, 2. **they are ... death**, you may look upon the drops of perspiration which I shall sweat as the tears shed by those who care for you, *i.e.* I shall kill you if you give me the trouble of using force.

13. **do observance ... mercy**, show homage to the mercy I offer you, thankfully accept mercy at my hands.

16. **school**, crowd, number.

18. **of any indifferency**, of any moderate size.

19. **womb**, used comically for 'belly.'

STAGE DIRECTION. **Blunt**. Probably the son of Sir Walter Blunt of *Pt. I.*, who fell at the battle of Shrewsbury.

21. **The heat is past**, "the violence of resentment, the eagerness of revenge" (Johnson) is now at an end.

25, 6. **These tardy ... back**, sooner or later you will be hanged for your shirking of duty, though no gallows are strong enough to bear your weight.

27. **I would ... thus**, I should be sorry, my lord, not to find myself chidden as you chide me; Falstaff's converse of "Praise undeserved is satire in disguise."

28. **check**, reproof ; cp. above, i. 2. 173.

32. **I have foundered ... posts**, I have ridden, till they broke down, some nine score and odd post horses.

33. **travel-tainted**, though weary and bestained by my journey ; in the next line he figuratively compares his valour, which nothing could taint, with his person, showing such conspicuous marks of his hurried march.

36, 7. **the hook-nosed ... Rome**, Julius Cæsar ; see note on ii. 2. 107, above.

38. **It was more ... deserving**, you have to thank his courtesy in yielding rather than any merit of your own, for his capture.

40. **booked**, recorded, registered, so that all men may know of it.

41, 2. **I will have it ... else**, I will have a ballad written to specially celebrate that deed of mine ; such ballads commonly had at the head a picture indicative of the contents.

44. **gilt two-pences**, two-penny pieces washed with gold : **to me**, compared with me.

46. **the cinders of the element**, a comical expression for the stars, which in comparison with the moon show but small points of light like coals nearly burnt out : **the element**, the sky ; also used in a comical sense ; cp. *T. N.* iii. 1. 65, 6, "who you are and what you would are out of my welkin, I might say '*element*,' but the word is over-worn" : **to her**, compared to her.

47. **the noble**, noble persons like myself.

51. **thick**, in a double sense, thick in bulk, and thick in opacity.

53. **and call ... will**, I care nothing what name you give to the event, so long as it is to my advantage, benefit.

54. **Coleville**, here and in the next line a trisyllable.

60. **You should ... have**, you would have had to pay much more dearly for your victory over them ; they would not, if they had taken my advice, have yielded without a struggle.

61. **sold themselves**, for a price, in consideration of certain promises.

62. **gratis**, without making any stipulations.

63. **for thee**, for the present you have made to me of yourself.

64. **left pursuit**, ceased pursuing the dispersed army.

69. **dispatch we**, let us prepare to march.

73. **with sober speed**, with such speed as circumstances will admit of.

76. **Stand my good lord**, act as my patron ; cp. *Lear*, ii. 1. 42, "conjuring the moon *To stand his auspicious mistress*." Percy points out that 'Be my good lord' was the old court phrase used

by a person who asked a favour of a man of rank ; and quotes a letter of the Earl of Northumberland desiring Cardinal Wolsey would so far 'be his good lord,' as to empower him to imprison a person who had defrauded him.

77. **in my condition**, so far as it is consistent with my position as general in reporting the results of my operations.

79, 80. **I would ... dukedom**, I only wish you had so much intelligence as would enable you to speak better of me than I deserve ; such a gift would be worth more than a dukedom to you ; **but** here does not qualify **wit**, but belongs rather to **I would**. Prince John was not a Duke at this time ; see note on stage direction at beginning of scene ii.

81. **nor a man cannot**, for the emphatic double negative, see Abb. § 406.

82, 3. **There's never ... proof**, none of these sober-witted, precise, boys ever prove worth anything ; ever show themselves worth anything when put to the proof.

83-5. **for thin drink ... green-sickness**, for by drinking nothing but water and such-like liquids, and feeding so much on fish, they become as hysterical and full of vapours as young girls ; **fish-meals**, a fish diet would be less inflammatory than one of flesh ; **green-sickness**, an anæmic disorder, characterized by paleness of face, to which young girls are subject.

87. **but for inflammation**, if we were not warmed and stimulated by generous wine : **sherri-sack**, sack from Xeres in Spain, what would now be called dry sherry.

88. **ascends me ... brain**, makes its way up to the brain, much to my benefit ; for **me**, in this usage implying some result to the speaker, and often, as here, to others in the same position as the speaker, see Abb. § 220.

89. **crudy**, crude ; cp. "vasty," *H. V.* Prol. 12, and "hugy" used by both Marlowe and Peele.

90. **forgetive**, inventive ; cp. *Hamlet* iv. 7. 90, "in *forgery* of shapes and tricks." The word appears to be a coinage of Shakespeare's.

92. **the voice, the tongue**. If the reading is genuine, the two words must be taken as in apposition. Staunton remarks, "*Tongue* was, possibly, only an interlineation, the poet not having determined whether to adopt '*voice*' or '*tongue*':" **which is the birth**, in which the delectable shapes conceived in the brain come to the birth.

93. **your excellent sherris**, for **your** see note on i. 2. 145 above. Cp. Webster, *Northward Ho*, v. 1, "do not call for *sack*, lest it betray the coldness of your manhood."



95. **which is the badge**, which whiteness and paleness of the lines is the mark, etc.

98, 9. **this little kingdom, man**, cp. *Cor.* ii. 1. 68, "If you see this in my *microcosm*"; *Lear*, iii. 1. 10, "Strives in *his little world of man* to out-scorn The to-and-fro-conflicting wind and rain," i.e. in his own person.

99, 100. **the vital... spirits**, the lesser bodily powers. Cp. Menenius's fable in *Cor.* i. 1, 99. etc.

101, 2. **any deed**, sc. that it is called on to do.

103. **skill in the weapon**, skill in the management of the weapon.

104. **kept by a devil**. Steevens points out that gold, and other, mines were formerly supposed to be guarded by evil spirits.

105. **commences ... act**. Tyrwhitt thinks it probable "that Shakespeare in these words alludes to the Cambridge *Commencement* ... and to the Oxford *Act*; for by those different names our two Universities have long distinguished the season at which each of them gives to her respective students a complete authority to use those *hoards of learning* which have entitled them to their several degrees in arts, law, physic, divinity." It is in favour of Tyrwhitt's view that the verb to "commence" is frequently used in this technical sense by the old dramatists, particularly Massinger.

109. **good and good store**, good sherris and plenty of it.

116, 8. **I have him ... him**, I have already begun moulding him to my designs, and before long will turn him to good account. The figure is from working up with finger and thumb the soft wax formerly used in sealing an envelope.

#### SCENE IV.

STAGE DIRECTION. **Prince Thomas of Clarence**. "Thomas Plantagenet, born 1388, was created July 9, 1411, by his father Earl of Albemarle and Duke of Clarence. ... He was chosen President of his father's Council when Prince Hal was in disgrace. ... He was some time Lord Lieutenant of Ireland, Captain of Calais, and Lieutenant-General of France and Normandy. He was a distinguished commander, and was killed at the battle of Beaugé in Anjou, March 23, 1421" (French, *S. G.*): **Prince Humphrey of Gloucester**. "This prince, fourth and youngest son of King Henry IV., was named after his maternal grandfather, Humphrey de Bohun, Earl of Hereford. ... He was made a K.G. by his father" (*id.*) and Duke of Gloucester by his brother, Henry V.

2. **debate**, quarrel, contest; both substantive and verb were of

old used in a stronger sense than nowadays, and not confined to oral or mental controversy.

3. **higher fields**, nobler contests.

4. **sanctified**, by being drawn in the cause of religion.

5. **address'd**, prepared; ultimately from Lat. *ad*, to, and *directus*, passive participle of *dirigere*, to set straight, right.

6. **Our substitutes ... invested**, our deputies, vice-gerents, have been duly clothed with the authority they are to wield in our absence.

10. **Come underneath**, submit themselves to.

11. **Both which**, the personal strength and the submission of the rebels.

17. **in presence**, present.

20. **How chance**, how does it chance; cp. *C. E.* i. 2. 42, "*how chance thou art return'd so soon?*" *M. N. D.* i. 129, "*How chance the roses there do fade so fast?*" See Abb. § 37.

27. **omit him not**, do not fail to seek his affection.

30. **if he be observed**, if proper attention be paid to him.

31, 2. **He hath ... charity**, his tears are ready when pity demands them, his hand is all generosity when his heart is softened by a tale of distress.

34. **humorous**, capricious, splenetic.

35. **flaws**, according to Edwards and Dyce, "small blades of ice"; according to Schmidt "probably gusts carrying ice with them."

38. **blood**, temperament.

39. **being moody**, when he is in a moody, morose frame of mind; see Abb. § 377: **line and scope**, liberty to indulge his inclinations; the figure is from angling, in which the hooked fish is allowed to plunge about till it is worn out by its own exertions and can then be landed.

41. **Confound ... working**, exhaust themselves by their own indulgence.

43. **A hoop ... in**, the figure is that of hooping together the several staves of a cask so as to form one compact whole; cp. *A. C.* ii. 2. 117, "Yet if I knew What *hoop should hold us stanch*"; and *Hamlet*. i. 3. 63, "Grapple them to thy soul with *hoops of steel*."

45. **Mingled ... suggestion**, though poisonous insinuations be made to rend their brotherly union.

46. **As, force ... in**—such as are certain to be offered by those living with them; **As** is what Ingleby, *Shakespeare, The Man and the Book*, i. 147, calls "the conjunction of reminder, being em-

played by Shakespeare and his contemporaries to introduce a subsidiary statement, qualifying, or even contradicting, what goes before, which the person addressed is required to take for granted." He instances *A. Y. L.* iii. 5. 39, *M. M.* ii. 4. 89, *A. C.* i. 4. 22. For **force perforce**, see note on iv. 1. 116.

47. **Shall never leak**, an allusion to the belief that poison dropped into a vessel will cause it to break: **though it do work**, even if it should work.

48. **rash**, sudden, violent, explosive.

53. **other his ... followers**, others who are usually his companions; this use of **other** is frequent in Shakespeare.

54. **fattest**, richest, most fertile.

58. **The blood ... shape**, I shed tears of blood, tears of most heart-felt grief, when I picture to myself.

59. **unguided days**, days of anarchy and license.

60. **rotten times**, times of corruption and vice.

64. **When means ... together**, when the opportunity is at hand to gratify his licentious inclinations.

65. **with what wings**, how swiftly.

66. **Towards ... decay**, towards danger and ruin which shall meet those desires half way.

67. **look .. quite**, see in him evils which have no place in his nature. The idea is of looking beyond an object and so overlooking its real form and character.

71-3. **which once ... hated**, the result of which knowledge is to recognize the word as one to be shunned.

74. **in the perfectness of time**, when the time is ripe.

77. **mete**, measure, judge of.

79, 80. **'Tis seldom ... carrion**, it is rarely that the bee having built its comb in a carcase forsakes it, and it is improbable that my son having so industriously built his hopes of pleasure upon such evil company, will abandon it. For **seldom when** Singer conjectures "seldom-when," which some editors adopt; but there does not seem to be anything gained by this, for **when** may be regarded as an affix similar to "that" in "while that," "though that," etc.

84. **Bishop**, *i.e.* archbishop.

90. **With every ... particular**, with every detail of the various events; **his, its**; for **particular**, as a substantive = minute detail, cp. *A. W.* iv. 3. 207, "let me answer to the *particular* of the inter'gatories."

92. **the haunch of winter**, the latter end of winter.

93. **The lifting ... day**, the breaking of day, *i.e.* cheerful times.

95. stand against, oppose.
105. a stomach, an appetite.
106. Such ... health, such is the case of the poor who have the health and appetite to enjoy.
109. I should rejoice, I ought to rejoice.
110. my sight fails, owing to the dizziness caused by his fit.
111. much ill, very ill; for much, as an adverb, cp. *J. C.* iv. 3. 255, "I am *much* forgetful," *A. Y. L.* i. 2. 196, "*much* guilty."
117. hold out, bear up against, resist.
119. Hath wrought the mure, has worked its way through the wall; Hath, the singular, care and labour being taken as a single idea; mure = wall, was frequent in old days. Steevens compares Waller, "The soul's dark cottage, batter'd and decayed, Let's in new light thro' chinks that time has made"; and points out that the same image in almost the same words occurs in the fourth book of Daniel's Civil Wars, where Henry's sickness is spoken of: "Wearing the wall so thin, that now the mind *Might well look thorow* and his frailtie find." As the first edition of this poem was published in 1595, it appears that Shakespeare was the borrower.
121. fear, frighten: observe, *sc.* with awe-stricken attention.
122. Unfather'd heirs, "productions not brought forth according to the stated laws of generation" (Johnson). Staunton says, "This passage has been strangely misunderstood. By *loathly births of nature*, are, of course, meant, *monstrous mis-shapen* productions of nature. ... But the *unfather'd heirs* ... were certain so-called *prophets*, who pretended to have been conceived by miracle, like Merlin." He then quotes Spenser's description of the birth of Merlin, and adds, "And Montaigne refers to such miraculous conceptions in his Essay entitled the *Apology for Raymond Sebond*, 'In *Mahomet's* religion, by the easie beliefe of that people, are many *Merlins* found; That is to say, *fatherless children*; Spiritual children, conceived and borne devinely in the wombs of virgins, and that in their language beare names, importing as much'..." This interpretation seems to me quite unnecessary: *loathly births of nature*, is merely an explanation or extension of *Unfather'd heirs*, and we have the same hendiadys with the same expression "unfather'd" in *Sonn.* xcvi. 10, "Yet this abundant issue seem'd to me But hope of orphans and *unfather'd* fruit." Delius and Schmidt couple the words of *nature* with both *heirs* and *births*.
123. change their manners, the summer being like the winter, etc. Cp. *M. N. D.* ii. 1. 107-14, "The seasons alter: hoary-headed frosts Fall in the fresh lap of the crimson rose, And on old Hiems' thin and icy crown An odorous chaplet of sweet



summer buds Is, as in mockery, set: the spring, the summer, The childing autumn, angry winter, change Their wonted liveries, and the mazed world, By their increase, now knows not which is which."

123, 4. **as the year ... over**, as the year would do if it had found, etc. "*As*," says Abb. § 107, "like 'an,' appears to be (though it is not) used by Shakespeare for *as if* ... the 'if' is implied in the subjunctive."

125. **The river ... between**. This is from Holinshed who relates the portent as though it were a fact; "In this year (1412) and upon the twelfth day of October, were three floods in the Thames, the one following upon the other, and no ebbing between."

126. **time's doting chronicles**, the foolish chroniclers of fabulous or portentous events; cp. *Hamlet*. ii. 2. 548, "they (the players) are the abstracts and brief *chronicles* of the time."

128. **Edward, the Third: sick'd**, sickened.

130. **This apoplexy**. It was epilepsy rather than apoplexy from which the king suffered.

#### SCENE V.

2. **some dull ... hand**, some hand with soothing, drowsy, touch on the chords of the instrument.

9. **rain ... doors**, *sc.* the rain of tears.

11. **Heard ... yet**, with **yet** we should now use the perfect, not the past tense or the aorist.

14, 5. **If he be sick ... physic**, if joy be the only cause of his ailing, he will need no physic to restore him to health.

23. **O polish'd ... care!** O thou that lookest so bright and yet art the cause of so much unrest! thou that art of such rich value and yet instead of ease bringest trouble with thee!

24. **the ports of slumbers**, the eyelids; cp. *A. Y. L.* iii. 5. 13, "eyes, ... who shut their coward *gates* on atomies."

25. **To many ... night**, so that many a wakeful night may enter, *i.e.* so that the eyelids may be kept awake for many a night: **sleep ... now!** is it not strange that my father should sleep with it beside him on his pillow?

26-8. **Yet not so sound ... night**, yet he does not sleep half so soundly and sweetly as he who with his homely nightcap about his head snores throughout the night-watches; **biggen**, cap, from *F. béguin*, from the Beguines, women who were followers of Lambert le Begue (*i.e.* the Stammerer), and wore a peculiar kind of cap. The word was originally used in English of a *child's* cap; so Jonson, *The Silent Woman*, iii. 2, "You that have ... been a

courtier from the *biggen* to the night-cap," i.e. from infancy to age; it was also used, as in *Volpone*, v. 5, for a lawyer's cap, "Good advocate ... Get you a *biggin* more." For *watch*, cp. *Oth.* i. 1. 124, "At this odd-even and dull *watch* o' the night"; "originally perhaps," says Schmidt, "the time from one relief of sentinels to another."

31. That scalds with safety, which, while affording protection, fiercely burns its wearer: *gates of breath*, lips; cp. above, l. 24.

33. *suspire*, breathe, respire; in the only other passage in which Shakespeare uses the word, *K. J.* iii. 4. 80, it means 'to be born.'

36. *rigol*, circle; cp. *Lucr.* 1745, "About the mourning and congealed face Of that black blood a watery *rigol* goes." Malone quotes from Nashe's *Lenten Stuffle*, "The *ringol* or ringed circle was compact and chalkt out," and thinks that this was perhaps the right spelling of the word; but the derivation is from It. *rigolo*, which Florio explains as "a little wheel under a sledge ... also a rolling round log" ... also "a round dance." Cp. *Macb.* i. 5. 29, "the golden *round*."

38. *heavy ... blood*, sorrow deeply felt throughout my nature.

42, 3. *Which, ... me*, which by due course descends to me as nearest to you in position and blood; cp. *Hamlet* i. 2. 109, "You are the most *immediate* to our throne." Here *immediate* from means 'nearest in a descending scale.'

44, 5. *and put ... arm*, and though the whole world's strength should be put into, concentrated in, one giant arm.

63. *chide him hither*, send him hither and rebuke him for having gone away.

64. *This part of his*, the part he has just played; *sc.* the eagerness he has shown to wear the crown.

69. *thoughts*, anxiety for the interests of their children.

71. *engross'd*, heap up. Cp. *Pt. I.* iii. 2. 148.

72. *The canker'd ... gold*, the heaps of gold in amassing which they have polluted their souls by the crooked means they have used.

73, 4. *to invest ... exercises*, to train their sons up in arts, etc., as though they were part and parcel of their existence; to adorn them with arts, etc., as though they were as much a part of their equipment as the very clothes they wear.

76. *The virtuous sweets*, the sweet virtues, essential properties, of the flowers; cp. *M. N. D.* iii. 2. 367, "Then crush this *herb* ... Whose liquor hath this *virtuous* property To take from thence all error"; *A. Y. L.* iii. 2. 127, "the right *virtue* of the medlar."

77. **Our thighs ... wax**, cp. *M. N. D.* iii. 1. 172, "The honey-bags steal from the humble-bees, And for night-tapers crop their *waxen thighs*." For the scansion of the line, see Abb. § 510, though I should prefer to regard **thighs** as a dissyllable.

79. **Are murdered ... pains**, are rewarded for all our trouble only by being put to death; as bees formerly were in order to obtain the honey in the comb.

79, 80. **This bitter ... father**, such is the bitterness that the father lays up for his own latter days in amassing wealth for his children; **bitter**, as contrasted with the **honey** brought to the **hive**. For the image here, cp. *A. W.* i. 3. 64-7.

82. **Till his friend ... me**, till sickness, his ally, has put an end to me; so intransitively, "Must all *determine* here?" *Cor.* iii. 3. 43, v. 3. 120.

85. **With such ... sorrow**, with bitter sorrow plainly manifested in every gesture; with every evidence of deep sorrow.

86. **which never ... blood**, whose thirst is never satisfied by anything but blood.

91. **Depart the chamber**. For the omission of the preposition after verbs of motion, see Abb. § 198.

93. **Thy wish ... thought**, it was your wish that gave birth to that thought.

94. **I stay ... thee**, my continuing in the land of the living seems to you unduly protracted.

95. **mine empty chair**, proleptic, the chair that will be emptied by my death.

96. **That thou ... honours**, that you cannot help dressing yourself in the insignia of my sovereignty; **needs**, the old genitive used adverbially.

99-101. **for my cloud ... drop**. The metaphor is that of a cloud which is prevented from falling in rain by the strength of the wind; but under the word **cloud** there is the idea of a mantle draping the figure, and in **weak wind** a reference to the weakness of his breath: **my day is dim**, my day begins to set in darkness.

103. **Were thine**, would have been yours.

103, 4. **and at my death ... expectation**, and now at my death you have fully confirmed the opinion I had of you.

106. **And thou ... it**, and you are determined that at my death I should be in no doubt on the matter.

108. **whetted**, sharpened; cp. *M. V.* iv. 1. 123, 4, "Not on thy sole, but on thy *soul*, harsh Jew, Thou *makest thy knife keen*."

109. **To stab at**, to make thrusts at; **at** indicates the endeavour: **hour**, a dissyllable.

110. **forbear me**, spare to attack me.

111. **get thee gone**. "An idiom; that is to say a peculiar form of expression, the principle of which cannot be carried out beyond the particular instance. Thus we cannot say either *Make thee gone*, or *He got him* (or *himself*) *gone*. Phraseologies, on the contrary, which are not idiomatic are paradigmatic, or may serve as models or moulds for others to any extent. All expression is divided into these two kinds" (Craik on *J. C.* ii. 4. 2).

112. 3. **And bid ... dead**, and bid the bells to ring a merry peal in honour of your accession to the throne, not a sad and solemn peal bewailing my death.

115. **drops of balm**, an allusion to the holy oil with which sovereigns are anointed at their coronation; cp. *H. V.* iv. 1. 277, "'Tis not the *balm*, the sceptre and the ball," etc.; the word is a contracted form of *balsam*, an aromatic plant.

116. **compound ... dust**, mingle my dust with that of my long-dead ancestors.

119. **form**, order, decorum.

122. **assemble now**, let these now gather together.

123. **apes of idleness**, fantastic fools that rejoice in nothing but empty frivolity.

124. **purge ... scum**, now is the opportunity to get rid of all that is worthless within your boundaries.

126. 7. **Revel ... ways?** For the omission of the preposition in the adverbial expression of time, **Revel the night**, and the same omission in the adverbial expression of manner, **the newest kind of ways**, see Abb. § 202.

129. **gild ... guilt**. This pun occurs again *H. V.*, ii. *Chor.* 26, *Macb.* ii. 2. 57.

132. **the wild dog**, *sc.* license.

133. **flesh his tooth**, satiate himself; cp. *H. V.* ii. 4. 50.

135. **When that, ... riots**, considering that all the care that I was able to bestow upon you was not sufficient to check your excesses.

136. **when riot .. care**, when the object of your care, your sole aim, is the indulgence of excess. Tyrwhitt understands **care** here to be personified = regent, guardian; and Delius concurs.

138. **thy old inhabitants**, in early days England was greatly infested with wolves, and rewards were given for their heads as nowadays for those of tigers, etc., in India.

141. **I had forestall'd ... rebuke**, I should have prevented by



interruption this weighty and deeply-felt rebuke ; **dear**, used in Shakespeare as an intensive in various senses.

145. 6. **If I affect ... renown**, if I love it in any way except in so far as it represents your honour and renown.

147. **this obedience**, this act of obeisance.

148. **inward true**, thoroughly loyal, loyal to my very heart.

149. **this prostrate ... bending**, in apposition with **obedience**, the outward and visible form of the inward and spiritual grace.

151. **no course of breath**, no breath issuing between your lips.

152. **it**, the belief that the king was no longer breathing.

157. **to think you were**, at the thought that you were dead.

158. **as having sense**, as though it had intelligence and could understand my words.

159. **The care ... depending**, the trouble which is your necessary accompaniment.

162. **in carat**, in intrinsic value ; a 'carat,' supposed to be derived from Gr. *κεράριον*, little horn, the fruit of the locust tree, is (1) the seed or bean of the carob-tree, (2) a measure of weight used for diamonds and other precious stones, (3) a proportional measure of one twenty-fourth used in stating the fineness of gold, (4) worth, value, in which last sense the word has been confounded with *carat*, mark, sign, character (Murray, *Eng. Dict.* abbreviated). Jonson writes *caracts* in *The Devil is an Ass*, i. 3, and elsewhere.

163. **Preserving ... potable**, seeing that when made drinkable as a medicine it preserves health. That there is a reference to the *aurum potable*, the grand elixir of the alchemists, which they pretended would restore youth and confer immortality, is of course plain ; but there is probably also the allusion which Johnson sees to the "opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it." Steevens and Henley show that gold was formerly made potable, or at all events was believed to be so made, though whether to be given as a medicine seems doubtful. In India the dust of gold, pearls, and other precious stones is still often mixed in medicines taken by wealthy and credulous personages.

165. **bearer**, wearer ; cp. above, l. 29 : **eat**, see Abb. § 343.

167-9. **To try ... inheritor**, as a loyal inheritor to fight out the quarrel that I had with it for murdering you.

171. **strain of pride**, proud impulse, feeling ; cp. *Cor.* v. 3. 149, "Thou hast affected the fine *strains* of honour."

172. **rebel**, rebellious ; cp. *J. C.* iii. l. 40, "such *rebel* blood."

173. **affection**, disposition, inclination ; cp. *M. M.* ii. 4. 168, "by the *affection* that now guides me most."

174. **Give ... it**, show alacrity in receiving, taking to itself, the power that it (the crown) symbolized.

181. **in excuse of it**, *sc.* of taking away the crown.

183. **counsel**, advice.

186. **I met this crown**, their crown came in my way ; a euphemism for 'I became possessed of.'

188. **To thee ... quiet**, to you the inheritance of it shall come with peace and so be a better possession. The king does not mean that he himself had enjoyed *any* peace in its possession, but that possession, to himself a sorrow rather than a joy, shall to his son be one worth having.

189. **Better ... confirmation**, your subjects will look upon your possession of the crown in a more favourable light and with greater loyalty.

190, 1. **For all ... earth**, for while you inherit the crown, you will inherit nothing of the stain that has attached to my forcible seizure of it, all such discredit will be buried in my grave.

192. **boisterous**, violent, unscrupulous.

193, 4. **And I had ... assistances**, and so long as I lived there were many living to reproach me with the debt I owed to their helping hands ; **assistances**, acts of assistance ; the plural of an abstract noun being very common in Shakespeare. The king speaks of himself as no longer among the living.

195, 6. **Which daily ... peace**, and these reproaches constantly led to outbreaks which disfigured the peace that seemed to prevail, the peace that was apparent rather than real : **fears**, terrors ; cp. *Pt. I.* i. 3. 87, "Shall we buy treason ? and indent with *fears* When they have lost and forfeited themselves ?"

197. **answered**, met and overcome.

199. **Acting that argument**, representing in action all these struggles ; **argument**, like **scene** in the previous line, being used in its technical theatrical sense, that of which a dramatic play treats ; so *Pt. I.* ii. 4. 310, "the *argument* shall be thy running away."

200. **purchased**, acquired, not inherited ; cp. *A. C.* i. 4. 14, "His faults ... hereditary Rather than *purchased*"; and here with something of the bad sense which the substantive often had.

201. **more fairer**, for the double comparative, see Abb. § 11.

202. **the garland**, the crown ; so below v. 2. 84, *R. III.* iii. 2. 40 : successively, as inheriting it from me.

204. **griefs**, grievances.

205. **my foes.** The old copies give "thy friends," which was probably caught from the end of the line; **my foes** is a conjecture made by both Dyce and Lettsom and supported by the former from *H. V.* ii. 2. 29-31, "*those that were your father's enemies Have steep'd their galls in honey, and do serve you With hearts create of duty and of zeal.*" Clarke explains the old text as meaning "those who are friendly inclined to the prince, and whom, he goes on to say, must be made securely friends," and considers the whole passage to be purposely confused as indicating the perplexity of the king with his disaffected nobles and with those whom he hoped to attach to his dynasty. The Cambridge Editors adopt Tyrwhitt's conjecture "*my friends.*"

207-9. **By whose ... displaced,** to whose violent measures I owed my accession to the throne, and by whose power I might reasonably entertain a dread of being deposed.

210. **I cut some off.** Here again I have followed Dyce in adopting Mason's conjecture, **some**, for *them*. How the prince was to make those his friends whom the king had **cut off**, if the words are to be taken in their usual sense, one cannot see. Delius says that they do not mean removed by death, but clipped of their power; but there is no authority for such an interpretation, while **many** in the next line seems to me distinctly contrasted with **some** in this.

212, 3. **might make ... state,** might lead them to inquire too closely into the tenure by which I hold the crown.

214. **giddy, restless, fond of distractions.**

215, 6. **that action ... days,** that active enterprise, transferred from this country to other lands, may obliterate the memory of my deeds in former days.

219, 20. **How I came ... live.** "This," says Johnson, "is a true picture of a mind divided between heaven and earth. He prays for the prosperity of guilt while he deprecates its punishment." Cp. *Hamlet*. iii. 3. 51-6, where the guilty king recognizes the inconsistency of praying for mercy and retaining "the offence."

229. **with youthful ... flown,** there seems to be a double image here, that of the swiftness with which youth flies, and that of the light wing with which a bird flies from a tree.

230, 1. **upon thy sight ... period,** now that I have seen you, my work on earth is finished.

235. **Jerusalem.** The Jerusalem Chamber was "built by Abbot Littleington between 1376 and 1386 as a guest-chamber for the Abbot's House. It probably derived its after-name from tapestry pictures of the History of Jerusalem with which it was hung. Here, in the ancient chamber where Convocation now holds its meetings, Henry IV. died of apoplexy, March 20, 1413" (Hare, *Walks in London*).

237, 8. *It hath... Jerusalem*, Steevens quotes a similar equivocal prediction about Pope Sylvester II. who, having sold himself to the devil and being told by him that he should die in Jerusalem, entered a church which he found by inquiry to be called "*Jerusalem in Vy Laterane*," and there expired. Shakespeare's account of Henry's death is from Holinshed, who derived it from Fabyan's *Chronicle*.

# ACT V. SCENE I.

1. *By cock and pie*, here *cock* is a perversion of the name of God, an intermediate form of which was *gock*, and *pie* "is a F. form of the Lat. *pica*, which was the old name of the Ordinate: 'quod usitato vocabulo dicitur *Pica*, sive directorium sacerdotum' [which in ordinary parlance is called *Pica*, or the priests' guide], Sarum Breviary, fol. 1, cited in Proctor, *On the Book of Common Prayer*, p. 8. The name *pica*, lit. magpie, was doubtless given to these rules from their confused appearance, being printed in the old black-letter type on white paper, so that they resembled the colours of the magpie"... (Skeat, *Ety. Dict.*).

2. *What*, an exclamation of impatience, used like "*When!*", and *Why* immediately afterwards, when some one summoned delayed coming.

9. *William cook*, William, the cook. "It appears from this instance, as well as many others, that anciently the lower orders of people had no surnames, or, if they had, were only called by the titles of their several professions"... (Steevens).

11. *precepts*, warrants, summonses; cp. *H. V.* iii. 3. 26, "*We may as bootless spend our vain command... As send precepts to the leviathan To come ashore*"; Middleton, *Blurt, Master-Constable*, i. 2, "*I am to charge you not to keep a soldiering... without a precept.*"

12. *the headland*, a strip of land at the end of a field where the plough is turned in cutting the furrows. Vaughan says, "*This accords with an old practice of sowing a later wheat on the headland than in the rest of the field, because the headland, being used for turning the plough, naturally came into condition for sowing later than the rest of the field. It is still common in some parts to see red wheat—that is a spring wheat—on the headland, together with white wheat—that is, winter wheat—in the field.*"

15. *note*, account.

16. *plough-irons*, coulter, shares.

17. *cast*, added up.

19. *link*, chain for letting the bucket down. *had*, obtained, bought.



21. **Hinckley**, a town in Leicestershire.

22. **answer it**, pay for the loss.

24. **kickshaws**, trifles ; a corruption of the F. *quelque chose*, something.

26, 7. **a friend ... purse**, Steevens quotes *The Romaunt of the Rose*, "For frende in courte aie better is, Than penny is in purse, certis."

28. **arrant**, "a variant of 'errant,' 'wandering, vagrant, vagabond,' which from its frequent use in such expressions as *arrant thief*, became an intensive, 'thorough, notorious, down-right,' especially from its original association, with opprobrious names" ... (Murray, *Eng. Dict.*). Though generally used in a bad sense, it is sometimes found in a good one, e.g. Ford, *The Fancies, Chaste and Noble*, iii. 2, "'Tis scarcely possible To distinguish one of these vile naughty packs From true and *arrant* ladies." So several times in Beaumont and Fletcher.

29. **backbitten**, sc. by fleas, etc.

31. **Well conceited**, a clever answer ! Davy using in a literal sense the word Shallow had used figuratively.

33. **Wincot**. Wise, *Shakespeare and his Birthplace*, p. 76, says that "Wincot is still the name of a farm near Stratford, ... where, probably, there was once a village," and that "the Cherry-Orchard Farm," in the same neighbourhood, "is still called the Hill Farm ; and whoever lives there is to this day spoken of as Mr. A., or Mr. B., of the Hill, and is so named from time immemorial in the Weston parish register."

41. **bear out ... man**, support, countenance, a knave in a dispute with an honest man ; take his part with success.

45. **Go to**, here an expression of encouragement ; very good, so be it : **Look about**, lose no time with your preparations for the dinner.

51. **tall**, brave ; but with ironical reference to his size.

55. **quantities**, small portions, faggots.

56. **bearded hermits' staves**, walking-sticks carved with the head of a bearded hermit for the handle.

57. **the semblable ... his**, how closely the characters of master and man agree.

60. **a justice-like serving-man**, a servant who gives himself the airs of a justice of the peace.

60, 1. **their spirits ... society**, from constantly associating together their natures have become so much of a muchness.

62. **in consent**, with one accord, with instinctive agreement.

64. **of being ... master**, of being a crony, a 'chum' of their master.

65. **would curry ... Shallow**, would flatter Shallow by telling him, etc. "The phrase to *curry favour* is a corruption of M. E. to *curry favell*, i.e. to rub down a horse. *Favell* was a common old name for a horse" (Skeat, *Ety. Dict.*), to "curry" meaning originally to dress leather. Skeat quotes Piers Plowman's *Crede*, 365, "Thei *curry* kinges," i.e. flatter them.

68. **their company**, those they associate with.

71. **which is four ... actions**, a period equal to four terms or the duration of two actions at law. "In the time of Shakespeare," says Knight, "the *law terms* regulated what we now term the *season*. The country gentlemen and their families then came up to town to transact business and to learn the fashions." ... Johnson notices the humour of making a spendthrift compute time by the operation of an action for debt.

72. **intervallums**. Falstaff is probably thinking of the legal recesses, and, having had recourse to law phrases, here employs a Latin word to be in keeping with them.

73. **sad brow**, serious face; **sad** in this sense is very frequent in Shakespeare, e.g. *M. A.* i. 1. 185, *A. Y. L.* iii. 2. 227.

73, 4. **that never ... shoulders**, that never knew what it is to have the rheumatism, etc., i.e. that is still young and ready to laugh.

75. **a wet ... up**, all in wrinkles, like a cloak that has been folded up while wet and has so become full of creases.

## SCENE II.

3. **Exceeding well**, a euphemism for 'dead'; cp. *A. C.* ii. 5. 33, "*Mess.* First, madam, he is well. *Cho.* Why, there's more gold. But, sirrah, mark, we use *To say the dead are well.*"

5. **to our purposes**, so far as we are concerned.

7. **truly**, loyally, with my best efforts.

8. **injuries**, ill treatment at the hands of the new king and his friends.

11. **To welcome**, to meet with a smiling face, courageously.

13. **fantasy**, imagination, fancy; of which latter word **fantasy** is the older form.

14. **the heavy issue**, the sorrowful offspring.

16. **Of him ... gentlemen**, of any of his brothers, even the worst of them; not meaning any one of them in particular, but the worst whichever that might be.

18. **strike sail**, lower sail, humble themselves.

22. **that had ... speak**, that had lost the custom of greeting one another with friendly talk.

23, 4. **We do remember ... talk**, it is not that we have forgotten such talk, but that the subject of our thoughts is too sad for many words: **all**, adverbially, altogether.

26. **Peace ... heavier**, rather we have reason to pray for peace on our own behalf, for without it we shall be sadder than we are even now.

30, 1. **Though no man ... expectation**, though none of us know how far we may expect to be treated with favour by him, you, alas, have least reason to be hopeful.

32. **the sorrier**, here **the** is the ablative of the demonstrative pronoun, *that*, by so much the more sorry by how much I have reason for my sorrow; see Abb. § 94.

33. **speak ... fair**, flatter, court.

34. **Which swims ... quality**, as we should say, 'which goes against the grain of your nature'; **your stream of quality** = the stream of your quality; for the transposition, see Abb. § 423.

35. **in honour**, with honourable intention.

36. **Led by ... soul**, guided thereto by a deep sense of justice.

38. **A ragged ... remission**, here **ragged** seems to mean 'beggarly,' 'not worth the having,' and is used in *Lucr.* 892, in a figurative sense, "Thy secret pleasure turns to open shame... Thy smoothing titles to a *ragged name*"; of **forestalled remission** various explanations have been given; "a pardon begged by a voluntary confession of offence and anticipation of the charge" (Johnson); "a remission that it is predetermined shall not be granted, or will be rendered nugatory" (Mason); a pardon "asked before it is granted" (Malone); "a pardon supplicated, not offered freely" (Knight); a pardon "regarded with prejudice" (Schmidt); "a pardon cut off beforehand" (Delius). The expression occurs twice in Massinger, *The Duke of Milan*, iii. 1. 152, "Nor come I as a slave, Pinion'd and fetter'd, in a squalid weed, Falling before thy feet, kneeling and howling, For a *forestall'd remission*"; *The Bondman*, iii. 3. 170, "better expose Our naked breasts to their keen swords, and sell Our lives with the most advantage, than to trust In a *forestall'd remission*, or yield up Our bodies to the furnace of their fury, Thrice heated with revenge." Possibly the sense is "a pardon on conditions which I am prevented by honour from accepting"; otherwise I should prefer Mason's explanation.

46. **you mix ... fear**, your sorrow for our dead father seems mingled with some fear of what you are to expect from me.

48. **Not Amurath ... succeeds**, you need not fear such treatment at my hands as the brothers of a new Sultan have to expect at his. Farmer points out that when Amurath the Third died in 1596, his successor Mahomet invited all his brothers to a feast

and there had them strangled, a fact to which it is probable that allusion is here made.

54, 5. **But entertain ... all**, but let us all bear our share of our common grief, and do not you seek to engross it to my exclusion.

58. **Let me but bear ... cares**, let me only carry your love with me, and I will bear the burden of your anxieties.

60, 1. **that shall convert ... happiness**, who for every tear you shed shall give you an hour of happiness.

62. **no other**, nothing else ; not otherwise ; whether the phrase is here substantival or adverbial seems doubtful.

65. **measured**, judged, estimated. For the consequent **hath** in the next line, see Abb. § 371.

68. **great hopes**, expectations of succeeding to the throne.

69. **So great ... me**, perhaps a confusion between 'so great indignities laid upon me,' and 'the great indignities you laid upon me.'

71. **Was this easy?** was forgetfulness of this an easy thing? was it easy to forget such treatment? Steevens thinks the words may perhaps mean 'was this a slight offence?' but the context of ll. 68 and 72 seem against such an explanation.

73. **I then did use ... father**, I then acted as your father's viceroy.

74. **The image ... me**, in me was symbolized his power ; in me resided the outward manifestation of his might.

77. **my place**, my office as Chief Justice.

81. **as an offender**, to be joined with you in l. 83.

82. **I gave ... authority**, I did not hesitate to use my authority.

83. **If the deed were ill**, the subjunctive implies that the Chief Justice does not himself think it was ill.

84. **garland, crown** ; as above, iv. 5. 202.

87. **To trip ... law**, to trip up law when proceeding in its course.

90. **your workings ... body**, your own acts done by your agent.

91. **make ... yours**, put yourself in the position of your father at that time.

92. **propose a son**, imagine to yourself a son of your own ; cp. *T. C.* ii. 2. 146, "I *propose* not merely to myself The pleasure such a beauty brings with it" ; and *T. A.* ii. 1. 80.

96. **taking your part**, acting as your representative.

97. **And in your power ... son**, and in the exercise of your power gently rebuking your son.

98. **After ... considerance**, after calmly considering my position.

99. **speak in your state**, in your character as a king.



101. **my liege's sovereignty**, the power of him who was then my sovereign.

102. **you weigh this well**, you judge rightly of the circumstances.

103. **the balance ... sword**, the emblems of his office.

104. **your honours may increase**, you may continue to live with ever increasing honour.

109. **proper**, own ; Lat. *proprius*.

112. **commit me**, *sc.* to prison.

115. **remembrance**, admonition, warning.

116. **impartial**, showing no regard for persons.

123, 4. **My father ... affections**, "my *wild* dispositions having ceased on my father's death, and being now as it were buried in his tomb, he and wildness are interred in the same grave. Cp. *H. V. i. l. 24-7*, "The courses of his youth promised it not. The breath no sooner left his father's body, But that his *wildness*, mortified in him, Seem'd to *die too*'" ... (Malone).

125. **And with ... survive**, and I live on animated with the serious spirit that belonged to him.

128. **who**, for the relative personifying an irrational antecedent, see Abb. § 264.

129. **After my seeming**, in accordance with what I seemed to be.

130. **vanity**, frivolous courses.

132. **the state of floods**, probably means, as Malone says, "with the majestic dignity of the ocean, the chief of floods"; though there is also an allusion to kingly state. There is something of the same idea in *M. V. v. l. 94-7*, "A substitute shines brightly as a king Until a king be by, and then his state Empties itself, as doth an inland brook Into *the main of waters*."

134. **call we**, let me call ; it is time for me to call.

135. **such limbs ... counsel**, such wise counsellors to direct our movements ; with a play on *limbs*, *members* of the body politic, in allusion to the word **parliament** in the line above.

138, 9. **That war ... us**, cp. *H. V. i. l. 41-7*.

141. **accite**, summon ; cp. *T.A. i. l. 27*, "He by the senate is *accited* home."

142. **remember'd**, made mention.

143. **consigning to**, ratifying, joining in setting his seal to ; cp. *H. V. v. 2. 90*.

## SCENE III.

1. **orchard**, garden; as always in Shakespeare; literally *ort-yard*, i.e. yard in which *orts*, vegetables, are grown.

2. **pippin**, a species of apple of which there are several varieties, the golden pippin, the ribstone pippin, etc. According to Wedgwood, the word probably means an apple raised from the *pip* or seed: **grafting**. This is the proper form of the word, the later form *graft* being the p.p. *grafted*, *graft*, turned into a verb in the infinitive; from Lat. *graphium*, a style or iron pen for writing with, from Gk. *γράφειν*, to write, then a slip or young shoot from its resemblance to the shape of a pointed pencil. In *Macb.* iv. 3. 51, we have *grafted* as the p.p., but in *R. III.* iii. 7. 127, the more correct form *grafted*, "Her royal stock *grafted* with ignoble plants."

3. **caraways**, a sweetmeat formerly often eaten with apples at dessert; from the Ar. *karwiyá*, an umbelliferous plant with aromatic fruits or seeds still used to flavour cakes: **and so forth**, and trifles of such kinds. Others take **carraways** as an apple of that name.

7. **good air**, Shallow pretends to depreciate his possessions; 'don't say a **good dwelling and rich**, for there is nothing substantial about it, it is mere air'; with an allusion to good air in the sense of a good climate.

9, 10. **your serving-man ... husband**, your servant at table, etc., and one who looks after your farm, garden, etc.

11. **varlet**, servant. "An older spelling was *vaslet*, which became *varlet*, *vallet*, *valet*.... *Vaslet* is for *vassalet* [a form not found], the regular diminutive of O. F. *vassal*, a vassal; so that a varlet was originally a young vassal, stripling; hence, a servant, etc.; and finally a *valet*, and a *varlet* as a term of reproach" (Skeat, *Ety. Dict.*).

16, 7. I'll give you ... **anon**, I will at once pledge your health in return for that song.

20. **Proface**, welcome. "This expression is equivalent to 'Much good may it do you': 'Prouface, *prounface*: Souhait qui veut dire, bien vous fasse; *proficiat* [a wish equivalent to may it do you good, in Lat. *proficiat*].' Roquefort's *Gloss. de la Langue Romaine*: 'Buon pro vi faccia, much good may it doe you.' Florio's *Ital. and Engl. Dict.*" (Dyce, *Gloss.*). So Cotgrave: "Prou. for Proufit; whence Bon prou leur face. Much good may it do them." Cp. Heywood, *The Wise-Woman of Hogsdon*, iv. 1, "The dinner's half done, and before I say grace, And bid the old knight and his guest *proface*."

21, 2. **but you must bear ... all**, but you must make allowance for any shortcomings; the desire to please you is everything;

i.e. if we could give you better entertainment we would, and you must take the will for the deed.

26. **shrews**, sour tempered creatures.

27. **'Tis merry ... all**, a proverbial saying found in old ballads, from which Silence's songs are patched up.

28. **Shrove-tide**, the tide or season for shrift or confession immediately preceding Lent; before which period of fasting festivities are kept up for several days ending with Shrove Tuesday, when confession of sins must be made.

32. **twice and once**, now and then; a deprecatory way of saying 'pretty often.'

33. **leather-coats**, "or leatheran coats as they are now called, an apple peculiar to the neighbourhood of Stratford. A very old tree of this species was standing, till recently, at Weston Sands, from which other young trees have been raised. The fruit is still highly valued, possessing a fine white pulp, of a delicate acid flavour, beneath its thick, tough rind, whence it derives its name, sometimes to be met with in the more southern counties, under the forms of 'leather-jacket,' 'buff-coat,' and 'russetine'" (Wise, *Shakspeare and his Birthplace*, pp. 96, 7).

38. **leman**, mistress.

39. **long-a**, the additional syllable for the sake of the metre is common in old ballads; cp. *W. T.* iv. 3. 133, "Jog on, jog on, the foot-path way, And merrily hent the stile-a." For the sentiment, Steevens compares *Proverbs*, xiv. 30, "A merry heart is the life of the flesh"; and *Eccles.* xxx. 22, "Gladness prolongs his days."

40. **Well said, well done!** bravo!

41. 2. **An we shall ... night**, if we are determined to be merry, now is the time to enjoy ourselves; cp. above, ii. 4. 396, and *W. T.* iv. 3. 3.

44. **let it come**, let it pass round.

45. **I'll pledge ... bottom**, I drink off a cup to your health even though it were a mile to the bottom of it. Cp. *R. J.* i. 4. 85, "healths five-fathom deep."

47. **beshrew thy heart**, bad luck to you! it is yourself who are to be blamed.

49. **cavaleros**, gay fellows, roisterers, gallants.

53. **crack a quart**, drink a flagon; so we still speak of 'cracking' a bottle of wine.

55. **in a pottle-pot**, a tankard containing two quarts.

56. **liggins**, perhaps a corruption of *lifelings*, as we have 'God's bodikins,' i.e. God's little body.

57. **will not out**, will not fail you ; according to Staunton, "a sportsman's saying applied to hounds."

63. **have done me right**, to do a man right, or reason, is an expression in frequent use among the old dramatists for answering a toast by drinking one in return ; both forms are found as late as Dryden.

65. **dub me knight**. "It was the custom of the good fellows of Shakespeare's days to drink a very large draught of wine ... *on their knees*, to the health of their mistress. He who performed this exploit was dubb'd a *knight* for the evening" ... (Malone).

66. **Samingo**, a corruption of "San Domingo": the lines are taken, as Steevens points out, from one of Nashe's plays.

67. **Is't not so?** do not the lines run thus?

76. **Not the ill wind ... good**. The modern proverb is 'It is an ill wind that blows no man good,' but Malone quotes a dialogue by Sir William Bulleyne, 1564, "No winde but it doth turn some man to *good*," showing that the construction in the text is the older one.

78. **goodman**, gaffer, old fellow ; a familiar appellation especially of old rustics ; cp. *M. A.* iii. 5. 10, "*goodman Verges*": **Barson**, according to Percy, a corruption of *Barston*, a village in Warwickshire, between Coventry and Solihull ; according to Wise, of *Barton*, a village some ten or twelve miles from Stratford. Silence is referring to Falstaff's bodily size, which he says, punning, is exceeded only by that of goodman Puff, whose name indicates his size.

80. **Puff in thy teeth**, I throw the word back in your teeth ; **Puff** being not only a name, but an exclamation of contempt, like Pooh ! Pshaw ! Pish !

82. **helter-skelter**, at break-neck speed ; literally meaning in a disorderly, confused, manner ; a reduplicative word like 'hugger-mugger,' 'hurly-burly,' etc.

84. **of price**, worth hearing.

85, 6. **like a man ... world**, *i.e.* not in such fantastic jargon as you are making use of.

87. **A foutre**, or *foutra*, an expression of contempt.

89, 90. **O base ... thereof**. To humour Pistol, Falstaff falls into a similar strain of bombast, his words being probably taken from some old play or ballad.

91. **Scarlet, and John**. Will Scarlet was one of the companions, and little John chief lieutenant, of Robin Hood, *i.e.* the Earl of Huntingdon, who, being outlawed in Henry the Third's reign, lived with a band of followers in Sherwood Forest and spent the time in archery and in taking toll from rich persons passing through the Forest.



92. **the Helicons.** Pistol having heard the word *Helicon*, a range of mountains in *Beotia* sacred to *Apollo* and the *Muses*, apparently supposes **the Helicons** to be certain redoubtable personages.

95. **I know ... breeding,** I have not the pleasure of knowing who you are.

96. **Why ... therefore,** probably a scrap from some play. Walker compares Ford, *Love's Sacrifice*, iv. 1, "If I must hang, *why then lament therefore*," and Pistol himself, *H. V.* iii. 6. 53, "*Why then, rejoice therefore*," and *H. V.* iii. 2. 6, "*Falstaff is dead, And we must yearn therefore*."

99, 100. **in some authority,** in a position of some authority.

101. **Besonian.** "The Italian origin of the word *besonian* ('*Bisogno, need, want. Also a fresh needy soldier ... Bisognoso, needy, necessitous*' Florio's *Ital. and Eng. Dict.*), shows that it properly means 'a needy fellow, a beggar'; but it was also used in the sense of 'a raw or needy soldier'; and eventually it became a term of reproach—'a knave, a scoundrel' ... (Dyce, *Gloss.*). On this a writer in the *Edinburgh Review*, July, 1869, remarks, "Here the term *besonian* is obviously used by Pistol to emphasise Shallow's rustic ignorance, to contrast the humdrum country justice plunged in provincial obscurity and vegetating on his paternal acres, with the dashing big-worded marshalist fresh from town, with the latest intelligence from the court ... Pistol could not mean to suggest that Shallow was a beggar, a needy soldier, a knave, or a scoundrel. He uses *besonian* simply as a thrasonical phrase of martial contempt for the bucolic mind, an intimation that Shallow, Justice of the Peace though he may be, and 'under the king in some authority,' is after all no better than a peasant. The word is used by Nash, and other contemporary poets and dramatists, in exactly the same sense, to designate the lower class of labourers, boors, and rustics".... Though this is true as to the use of the word elsewhere, it seems to me hyper-criticism to credit Pistol with any discerning employment of the term. We have just above had an instance of his nice derangement of epitaphs in the phrase "the *Helicons*," and in his opening address to Silence he does not hesitate to call him "most recreant coward base." Why should he be more careful of his language to Shallow?

104. **thy tender lambkin,** here a term of endearment; in *H. V.* ii. 1. 133, Pistol says to Bardolph and Nym, "for, *lambkins* we will live," i.e. we will live as innocently as young lambs.

106. **fig me,** a reference to a Spanish gesture of contempt, called *making the fig*, in which the thumb was thrust out between the closed fore and middle fingers—a gesture however, not confined to Spain, but to be seen in England not very long ago.

109. **As nail in door.** "This proverbial expression is oftener used than understood. The *door nail* is the *nail* on which in ancient *doors* the knocker strikes. It is therefore used as a comparison to any one irrecoverably dead, one who has fallen (as Virgil says) *multâ morte*, *i.e.* with abundant death, such as reiteration of strokes on the head would naturally produce" (Steevens): **just**, true.

112 **double-charge**, with the same pun as in ii. 4. 90.

114. **I would ... fortune**, I expect a knighthood and something more than that as my reward.

120. **devise ... good**, think of some piece of advancement that you would wish to befall you : **Boot**, get on your boots.

121. **sick for me**, sick for want of me, longing for my company.

126. **Where is ... led?** From some old ballad; quoted again *T. S.* iv. 1. 143.

#### SCENE IV.

2. **that I might ... hanged**, *sc.* as my murderer : **drawn**, dragged, wrenched.

5. **she shall ... enough**, she, who is so fond of good cheer, shall have plenty of it, but it will be whipping-cheer; cp. "*belly-cheer*," *i.e.* feasting.

6. **about her**, in quarrels for her favours.

7. **Nut-hook**, a contemptuous term for a catchpole, bailiff, his emblem of office being likened to a hook for pulling down the branches of a tree when gathering nuts.

12. **you thin ... censer**. Censers for fumigating rooms (then a practice very necessary owing to the want of cleanliness so prevalent) often had, as Steevens remarks, embossed figures in the middle of the convex lid, such as are still seen on biscuit-boxes, sugar-basins, etc. Cp. *M. A.* i. 3. 60; 1, "Being entertained for a perfumer, as I was smoking a musty room," etc.

13. **swinged**, whipped, beaten : **blue-bottle rogue**, beadle wearing a blue uniform. Doll compares this one to a blue-bottle fly. So a cant name for a policeman was, and perhaps still is, *blue-bottle*.

15. **half-kirtles**, see note on ii. 4. 229 above.

16. **knight-errant**. From her warlike disposition, and perhaps with reference to the experiences in store for her, the bailiff likens Doll to the knights who wandered about in quest of chivalrous adventures.

21. **Goodman**, see note on v. 3. 78, above; Doll likens him to a skeleton.

22. **atomy**, *i.q.* anatomy, = skeleton; cp. *C. E.* v. 1. 238, "a mere *anatomy*"; *K. J.* iii. 4. 40, "rouse from sleep that fell *anatomy*," *sc.* Death.

23. **rascal**, "in the language of the forest, *lean deer* were called *rascal deer*" (Steevens).

#### SCENE V.

STAGE DIRECTION. **strewing rushes**, the ancient equivalent to the modern carpet.

6. **do you grace**, greet you kindly: **leer**, wink, give a roguish look.

7. **countenance**, favour.

10. **bestowed**, spent upon my tailor.

20, 1. **to shift me**, to change the clothes in which I travelled.

23. **stained with travel**, cp. *Pt. I.* i. 1. 64, "*Stained* with the variation of each soil"; and above, iv. 3. 40, "travel-tainted."

27. 'Tis '**semper... est**,' it is 'always the same' for 'apart from this there is nothing.' I have followed the Cambridge editors in retaining **obsque** for '*absque*,' Pistol's Latin like his French, etc., being his own. "Verplanck," says Grant White, "suggests that these are reminiscences of the mottoes and heraldic devices that Pistol has seen." Possibly the words following are Pistol's translation.

30. **liver**, supposed to be the seat of various passions, anger, love, etc.

32. **Helen... thoughts**, she who is to you what Helen was to the Greeks of old, the type of beauty and the worthy theme of love.

33. **contagious**. It would be a disparagement of Pistol to suppose he understood the word very clearly; it was a good mouth-filling one with a bad sense, and that is enough for him.

36. **Alecto**. One of the furies, who in later writers were three in number, Alecto, Tisiphone, and Megaera, and are represented as the daughters of Night or of Darkness and Earth, their bodies all black and their hair wreathed with snakes.

39. **There roar'd... sounds**, the roaring sea is the shouting mob, the trumpets' bray announces the approach of the king.

41, 2. **imp of fame**, the word **imp**, nowadays used of a mischievous boy, was formerly used for 'progeny,' its original sense being 'graft,' 'scion,' from *M. E.* *impen*, to graft.

47. **my heart**, my beloved one.

50. **I have long... man**, I have long known as in a dream such a man.

51. **profane**, gross in language, foul-mouthed.

53. **hence**, henceforth, for the future.

56. **fool-born**, born of folly, prompted by folly.

59. **my former self**, my former manner of life.

61. **When thou dost hear ... been**, *sc.* which you will never hear.

63. **the feeder ... riots**, one who supplies me with occasions for rioting.

70. **according ... qualities**, according as you show yourselves able and fit to receive it.

75, 6. **let me have ... me**, let me carry back home.

79. **he must seem ... world**, his position as king obliges him to put on this appearance of rigour: **fear ... advancements**, do not be anxious about your being promoted to high office, that will come surely enough.

81, 2. **I cannot ... straw**, Shallow plays upon the word **great**.

85. **a colour**, a pretence.

87. **Fear no colours**, a proverbial saying, common in the old dramatists, derived from the wars, and meaning fear no enemy's colours, standards, and so no enemy; here of course with a pun. *Cp. T. N. i. 5. 5.*

88, 9. **soon at night**, this very night; an expression frequent in Shakespeare, as also "soon at supper," "soon at five o'clock."

90. **the Fleet**, *sc.* Prison, in Fleet Street.

91. **his company**, his associates; which seems hard upon his poor dupe Shallow!

95. **Si fortuna ... contenta**, see note on ii. 4. 146, above.

97. **intent**, intention.

99. **conversations**, manner of life; the older and more literal sense of the word.

101. **And so they are**, that is true.

105. **our civil swords**, the swords lately used by us in civil war: so **native fire**, fire kindled in domestic struggles, 'fire and sword' being used as = warfare.

106. **I heard ... sing**, an old proverb which survives in the form 'A little bird whispered to me.'

#### EPILOGUE.

1. **First my fear**, first of all comes the fear I have of the reception this play will meet with: **then my courtesy**, next I have to make my bow to you.

4, 5. **is of ... making**. Prologues and epilogues were often written



by others than the author of the play, and Grant White thinks this was implied in these words. He calls the epilogue "a manifest and poor imitation" of that to *As You Like It*: **should say**, am bound to say.

6, 7. **But to the ... venture**, but, without further words, let me come to business and take the risk whatever it may be.

8. **here**, *i.e.* in the same character of epilogue.

10, 1. **it come ... home**, it return upon my hands, no one coming to take it: **I break ... lose**, I become bankrupt, while you, my gentle creditors, also suffer from my being unable to make you any other payment.

13. **bate me some**, excuse me part of my debt. Cp. *Cymb.* v. 4. 18-21.

16. **to use my legs**, *sc.* in trying to win your favour by my skill in dancing: **light**, insufficient.

18. **would I**, I desire to do.

24, 5. **with fair ... France**. Which he does in *Henry the Fifth*, though Falstaff plays no part in it.

27, 8. **for Oldcastle ... man**, see Introduction. Grant White thinks that the epilogue was probably spoken on occasion of the change of the fat knight's name.

29, 30. **but, indeed, ... queen**, but—said with arch fun—it is not to you that I kneel, but to pray for the queen; a custom common at the end of plays.

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